



EN Marjorie Evans



GC
977.502
W34HS,
1932

Dear Marg,
I don't
know you very
well but what I do
think you a dear. Loads
of luck!
Janette Stacy.

Dear Marg,
I never had had
much to do. say
with you, but you
seem like a very
sweet person.
I suppose you don't
like the way I grabbed
"her" away from you, but
forget it - it's all in a
lifetime.
Sincerely
Janette.



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<http://www.archive.org/details/megaphone1932wauk>

I don't know
you so very well,
but any way do you
remember I was in
the hospital about a year
on the Tennessee coast - I was
very ill.

CREATION'S HEIR

CREATION'S HEIR

EDITED BY STUDENTS OF

WAUKESHA HIGH SCHOOL

*"Creation's heir, the world,
the world is mine."—Goldsmith*

NINETEEN HUNDRED THIRTY-TWO

WAUKESHA, WISCONSIN

MERTEN BROTHERS, *Printers*
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*To Our Forefathers—
The European Immigrants*

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Preface

IMAGINE the rich and picturesque background of a community composed of Italian and Greek; German, Polish, Dutch, and Scandinavian; French and Spanish; and Irish, Welsh, Scottish, and English immigrants and their descendants. If, as Emerson said, a civilization is measured by the greatness of the men it produces, consider the potential wealth of our community. Inherent in us is the spirit of Horace, of Sophocles, of Ibsen, and of Shakespeare, for are we not men and women whose forefathers counted such heroes as their countrymen?

With such a heritage, the future of America, and more especially, the future of Waukesha, should be promising—if each of us contributed to this New World the spirit of our forefathers. We must not discard the Old World for the New World; rather, the New World must be built upon the Old. There is an old Spanish proverb, “He who would bring home the wealth of the Indies must carry the wealth of the Indies with him.” We can be noble Americans only in so much as we honor and perpetuate the nobility of our forefathers.

To uproot a family which has lived for centuries in the quiet Tuscan hills, the country of Lucretius and of Cellini, to transplant this Italian family to the thriving Middle West of America, demands great readjustments. Yet such a change does not demand that whatever is noble and beautiful in the standards and in the character of those immigrants, the true “wealth of the Indies,” should be supplanted by an American-made product. The spirit of our forefathers the heroes of Western Civilization, is the heritage of the students of our school. If we build upon this heritage, that is the greatest thing we can do for America, and for ourselves.

CHARTRES CATHEDRAL

(Courtesy of Brown-Robertson Co., New York)

The Notre Dame Cathedral of Chartres, in Northwestern France, is a splendid example of Gothic architecture at its zenith. The chief characteristic of the architecture of this period was the playing on vertical lines, and the absence of horizontal lines. The effect was to draw one's attention upward. The Chartres Cathedral was completed in the year 1240 A. D. and the statuary of the portals, the stained glass windows, and the choir-screen of the Renaissance are all unique.



CHAPTER ONE

Music and Art



TO LEARN more about the country of one's ancestors is of interest to every one; and, next to visiting the country itself, perhaps the most delightful way of learning about the country is from a citizen of that land.

Monsieur Emmanuel Chastand of Paris has written to the students of Waukesha High School a very friendly letter for publication in the year-book. This letter will be of interest to all of us, but of especial interest to those students of French descent.

Monsieur Chastand's letter follows:

Dear Friends:

It is indeed willingly that I reply to you while congratulating you for wishing to look back to your ancestors more or less remote in order to think of them again and to look to them for instructions.

Imagine a ship in which many persons would not remember the home port or even their nationality—the crew would find an interest in new countries, new peoples, but they would be homesick for their own people and would feel foreign everywhere.

Humanity is trying to penetrate the mysteries of its beginnings through history, archaeology, and natural sciences. Thus each nation teaches its children its history; retraces for them its past with its griefs and its glories. The fatherland is the crucible in which is blended the character of a people. To explain its history is to explain the national temperament—its faults as well as its virtues.

In the United States (which gives to the world the fine example of a people who know how to make unity in spite of the diversity of the origin of its citizens) it is easy to understand that each one, the French as well as the English—the Germans as well as the Italians, without any lessening of affection for the adopted fatherland, like to return to the past, to their ancestors. That action explains well the characteristics of America's nature, of America's tendencies; she is not a foundling, but a legitimate child who has a father and a mother possessing a line of ancestors from whom he received a heritage.

I have been astonished to find in the United States how much this new people has an obsession for the past, of the ancient works of art, of historical accounts. Indeed, it is the American of whom we are idolatrous for the greatest plumbing in the world, but that is not the American soul!

That soul I have seen in the colonial houses of Mt. Vernon in that cult of the elders who gave to the colleges, nay even to the hotels, without even speaking of the churches, the Roman or the Gothic style. All that points out that your people are not forgetting the traditions of old Europe in which you had your beginning.

France looks like the face of an old woman beside your large country. She is a grandmother; but is it not on the knees of a grandparent that one learns fine stories and acquires the spirit of the family?

Indeed some young Americans of French stock would smile to see our peasants in wooden shoes. Oh, yes, that is primitive. But it was in wooden shoes that Jeanne la Porcelle lived; it was in wooden shoes that the soldiers of 1793 brought back victories.

France is a country of little gardens—large as the hand; of little houses—large as doll houses, but each one has its own character, its own personality; and when the great war took place, each fought in order to safeguard its little garden and its little house.

In the sphere of mechanics and of practical installations, France is indeed very behind time. And yet it is the sweet France from whom foreigners have trouble in breaking the charm when they have taken the trouble to flee from the imprisonment of hotels or palaces in order to know its true face, to pierce the intimacy of its life.

France is an ideal country. In a confined space one enjoys different climates; views are varied from the British Channel to the Riviera, from Brittany to Mont Blanc. It is almost entirely cultivated like a garden and is nourished by its fertile soil. One understands how, in the course of the ages, it may have excited the covetousness of invaders. Life here is calm and easy compared to that of New York, and that explains why so few French leave their native land.

If the Frenchman finds all the aspects of nature between our narrow frontiers, if he finds history, arts, literature, and sciences, his inheritance is rich. Pascal, Racine, Victor Hugo, Watteau, Debussy, Ravel, Massenet, Vercingetorix and Jeanne d'Arc, Pasteur and Curie—all those make a fine family!

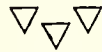
All that, the wooden shoes, the small gardens, the little houses, the artists, the scholars, it is the very common people, it is the fatherland, and it is for all that, that these people have risen to defend and to conquer!

I saw the first soldiers come from the United States to France, and that day I had the impression that they were little children who were coming to the aid of their grandmother, old Europe menaced in her liberty. As with La Fayette, the grandmother had run to the aid of her little children.

Let us never slight the old. They have prepared our place; they have preserved the traditions, the bands which keep us with ancestors. Let us never laugh at them; we may be laughed at ourselves. Let us ask for their advice.

Think, dear friends, of your grandmother. Do not scorn her if she is not electrified enough, if one still sees there cows led by ropes around the neck like little dogs, and if everybody doesn't have a bath tub. Ask her for her fine stories, the great lessons of a time-honored past. You will understand yourselves better.

You will not have the stupid presumption that you have grown up yourselves, but knowing that which you owe, consciously or not, to these ancestors, you will feel stronger, surer of yourself—knowing that you are growing in the fruitful earth from the traditions of history—that is to say, from life.



The Story of Music

VIRGINIA FISHER

Throughout the ages music has been the greatest means of self-expression. The story of music begins with the story of human life. Some of the oldest fables tell us of the origin of music and of its strange powers. The ancient Greek hero Orpheus is said to have charmed the animals and even the stones with his lute, just as the modern snake charmer, with his flute, hypnotizes the cobra.

The first account of music is found in the Bible. Solomon had thousands of priests with trumpets and harps, and an equal number of singers. No written music has come down from these times, and so the historians have decided that the music was all memory work. However, we do have the words to their songs in the Biblical Psalms. The singers were divided into two choruses and sang alternate lines, with frequent intermissions by the orchestra. If there was only one choir, the priest sang the alternate lines. This was the original of "antiphonal" singing, which is still in use today.

The Greeks left the first written music, but their method of writing was very crude. They used letters of the alphabet to represent the musical tones and wrote the verses above in small letters. However, this did not establish a regular tone for each letter, nor did it give any time value to the notes. They used their music in temples as the Hebrews did, and also had string and wind instruments, which they played as they danced.

The music which we know today had its beginning in the Christian era. In 350 A. D. the first singing schools were established for the purpose of training church singers. At that time the choir sang with the congregation, but in 367 A. D. the singing was so poorly done that only trained singers were allowed to sing. They all sang the same tune, that is, there was no bass, alto, or tenor.

Moreover, these songs were mostly chants, consisting of singing one tone almost all the time with words half sung and half spoken. Pope Gregory revised the church services toward the end of the sixth century and introduced the Gregorian chant, which is still in use.

During these one thousand years after the first record of music, singing still had to be taught by rote inasmuch as no satisfactory method of writing music had been discovered. However, about 1120 A. D., a young monk, Guido of Arezzo, devised a method of syllable singing and also the staff as we have it now, upon which music can be written. He took a Latin hymn whose first six lines began on the first six tones of the scale respectively, and he took the first syllable of each word (but afterwards changed to do, re, mi, fa, sol, la) to represent the tones. These names are still in use today. Since the staff had been devised on which notes could be written, the next step was to figure out a way to give time value to the notes.

This was accomplished by making block notes of different shapes with dots or hooks to mark the accented notes. At first all the music was sung to three beats to the measure, one strong and two weak, but later double time, one strong and one weak, was used. Then bar lines were drawn across the lines before accented notes and gradually round notes, similar to those we have now, were developed.

Although church music had been written, many of the folk dances and songs of the bards and minstrels were never copied down. They have passed down through the ages but have been changed so much that they are not considered a true representation of the old-time ballads and folk songs.

Toward the twelfth century music which was not religious (secular) was gaining popularity. Troubadours and minnesingers in Germany and France wrote songs to their lady-loves and also about chivalry, patriotism, and nature. In Germany groups of singers formed a gild (die Meistersinger) which gave prizes for the best musical compositions, thereby stimulating instrumental music and aiding in the improvements of instruments.

Previous to this period only two of the three elements of music, melody and rhythm, had been developed. Harmony, or counterpoint as it was first called, was not added until one hundred years later. People began to write music in two parts and gradually developed into three, four, and five part music, thereby getting the polyphonic (many-voiced) form. This reached its highest point in the Flemish school of music (1000 A. D.) and was combined into chords by the Venetian school (1600 A. D.). This is an idea used in modern music, that of chords enriching the principal melody and also building up subordinate ones. With these developments church music became very beautiful. The mass, in which Palestrina



ALTON MOYLE, '32

Who was awarded the Interlocken Scholarship by the Waukesha Musicale last year. He attended the 1931 summer session of the Interlocken Camp at Interlocken, Michigan.

excelled, was the main form used. This peasant boy, Palestrina, became the greatest organist of his time and wrote masses which have never been surpassed. Along with the mass the hymns were developed, the most beautiful having been written by Luther.

Instrumental music also had become very advanced with the new interest in vocal music. The organs and violins were the main instruments of the period and were very popular. Best of all, movable types for printing music were invented at this time (1000 A. D.).

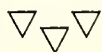
Modern music had its beginning around the year 1600, when the first opera was given in Florence, and the first oratorio in Rome. The orchestra and piano were perfected to a great extent during this period. In the space of the next two hundred years music advanced rapidly and some of the world's greatest masters lived at this time. Bach, Handel, and Gluck from Germany, and Mozart and Haydn from Austria are some of the outstanding ones. These masters established the musical forms as we know them today—the suite was the name given to old-time dances; the sonata, developed by Haydn, consisting of a lively movement, a slow one, a lively one, and then a quick finale, is one of the most elaborate of all musical forms.

America was also developing music during this period. The Pilgrims brought the Psalm Book from England and finally developed their own book, the Bay Psalm Book. The system of deaconing was used in these days, that is, the deacon would sing a line and the congregation would respond with the same line. This system spoiled the meaning of many of the psalms, for instance—"The Lord will come and he will not keep silence, but speak out." This was divided into two lines after "will not," thereby spoiling the meaning. The new song books with words written next to the notes caused many objections, the main ones being: 1. It was needless, since the old way was good enough. 2. It was too long and hard to learn. 3. The names of the notes were said to be blasphemous. However, singing societies originated in Boston which gradually spread and overcame the church prejudices. The early Puritans regarded all instruments as blasphemous, and some churches waited almost a century before they would receive an organ. Secular music also was developed in America at this time. The first songs were not so very good, but since it has started the United States has advanced rapidly in music. Boston was for years the music center of the United States. In the early nineteenth century, Handel's oratorios were played, an orchestra was developed, and the Academy of Music was founded. However, New York produced the first opera in America and Philadelphia organized an orchestra soon afterwards. The early years of the twentieth century found orchestras in all leading cities and one great American composer, Edward MacDowell.

In the nineteenth century Europe gave Beethoven, a great sonata and symphony writer, and Wagner, an opera writer. The lyric form was developed by Schumann and Schubert, great masters of song. The closing years marked a

decided tendency toward musical impression. The representatives in the various countries are Debussy in France, Strauss in Germany, Grieg in Norway, Tschai-kowsky in Russia, and a little later, Ravel in France, and Gershwin in America.

These composers have enlarged and enriched the resources of music; the phonograph, the radio, and the player-piano have made it possible to hear so much more good music. The school systems all over the world give courses in elementary music. All these have given rise to an appreciation and study of music never before possible. The best of the noble arts may be heard and enjoyed by the humblest in the farthest corners of the earth.



Instrumental Music

MR. DAMSTEEGT

Instrumental music in the Waukesha High School is a growing proposition. This semester there are better than 600 hours of class-room work. The opportunity is afforded almost any individual who has the desire to learn, for there is practically no expense connected with it outside of the small investment in an instruction book. Even for those people who find it impossible to buy an instrument, the school allows them to use the instruments which are school owned. Full credit is given for band and orchestra alternately each year.

This year full credit has also been offered those individuals who are not capable of making the orchestra or band, and this class meets every day.

Besides these organizations there is the drum corps for those interested in drumming, and for those interested in taking instrumental music once a week, a program of individual instruction is laid out whereby every individual taking music gets private lessons.

HIGH SCHOOL ORCHESTRA—Directed by Mr. Damsteegt



Russia's Contribution to Modern Music

HUGH HULBURT

Russia is a remarkable nation. Two hundred years ago she had no alphabet. Today she is a pioneer in the solution of economic difficulties. For centuries stupefied by Oriental influence, she has, in only one hundred years, developed a musical culture equal to that of the rest of the world.

Music, as an art in Russia, dates only to 1836, when Russia's first musical genius was made known. Michael Glinka may be called the founder of Russian music. Of course, he was preceded by a background of folk songs and vocal music. There had been an opera house in Petrograd since 1735, but foreign operas were produced. A few native composers had made feeble attempts at composition, but almost none of their works survives.

Glinka gave serious study to the piano, but, although he busied himself with theory, he never took a complete systematic course in music. His first opera, presented in 1836, was at once hailed as a masterpiece. Russian music was born. It might be supposed that Glinka did not initiate any new forms of music, but rather followed the conventional design, although his sense for the dramatic sometimes forced him to devote much attention to the text and recitation of his operas.

The distinctive feature of "A Life for the Czar," Glinka's first opera, is its nationalism. It is filled with Russian folk songs, their spirit and sentiment. It includes all the various types in Russia and unifies them into an unmistakably Russian production.

Glinka also wrote another opera, which has music superior to his first work, but is lacking in the unity and interest of "A Life for the Czar."

What Glinka lacked we find in Dargomyzhsky. He was noted for his dramatic action; he did not equal Glinka either in talent or in national characteristics.

Here we have the fathers of Russian music. Glinka showed that operatic music could be just as beautiful as symphonic music. Dargomyzhsky demonstrated the dramatic possibilities of the opera.

Upon this strong foundation has arisen the Russian school of opera, composed of such men as Borodin, Moussorgsky, Rimsky-Korsakov, and Tchaikovsky. Another founder of the school was Balakirev.

While Balakirev wrote no operas, he, with Cui, was instrumental in gathering together the "new Russian school."

This school was very interesting. Cui says that Balakirev was the best musician, being a skilled pianist and reader. Borodin was a professor of chemistry, who always kept a piano in his laboratory, where he could compose when the inspiration seized him. Moussorgsky was an army officer, and Rimsky-Korsakov, an officer in the navy.

This group congregated in Petrograd (now Leningrad), while in Moscow

Tschaikowsky had his own school. They set high standards of musical excellence, based upon former masters, yet each was distinctly individual.

Borodin wrote but one opera, "Prince Igor," which reflects Glinka's influence. Here the two influences of the Orient and Occident are ably contrasted. Borodin's only aim was to produce good music, and in this he succeeded admirably. He died before finishing his opera. Korsakov and Glazounov completing his work.

Moussorgsky followed Dagonwirshky in trying to transform opera into music drama. Cui characterizes him as an "unfinished musician." His operas have a reality that is often lacking in such productions. His main characters are persons with whom he really lived in fancy, hence his inspiration. His work "Boris Godunov" is considered his best opera.

Rimsky-Korsakov was an untiring worker, and wrote eight operas. Several of these were based upon works by the great Russian poet, Pushkin. Korsakov was wise in that he realized his defects, and acted accordingly. Hence, he wrote six fantastical and two realistic operas. His technic is nearly flawless, and he is truly a great musician.

Tschaikowsky did not belong to the new school. He is famous because of the mass and variety of his works. In them there is a somewhat morbid melancholy that makes them easily recognizable. He is less national than Borodin and his colleagues.

Tschaikowsky had ample reason for melancholy in his music, when we consider his life. He was born in a small Russian town in 1840, and first became interested in music through his cousin in Petrograd. In 1861 he was still contemplating a musical career. He studied under Rubinstein, and in 1866 was appointed professor of harmony in the Moscow Conservatory. His first compositions were successful operas, written at this period. He wrote slowly and diligently, as all true artists do, but it was not until 1874 that he was successful.

Tragedy entered his life in 1887, through an unhappy marriage which resulted in a nervous breakdown. For a long time he was broken and despairing. He left the Conservatory suddenly. Later he said that if he had remained in Moscow a day longer he would have drowned himself. One cold September night, during this terrible depression, he waded into the river up to his chest in hope of catching his death of cold so as to rid himself of trouble with no scandal. But fate protected him, and in the next year he wrote his best works.

It is little wonder that we find morbid, brooding sadness in Tschaikowsky's works. The imperfections of his works are due not to lack of intelligence, but



WILLIAM IHLENFELD

Orchestra 1, 2, 3, 4; Band 1, 2, 3, 4;
Class Play 3; Session Room Banker 1.

to his vast emotional richness. He was a man of great intellectual force, although his pessimism may seem to overshadow this.

Rubinstein, Tschaikowsky's teacher, was the peer of Russian composers in his time. Rubinstein was not only musically gifted, but he also founded the Russian Imperial Musical Society and Conservatory. He worked hard for the development of music in Russia. His talent was not of the highest, but his works display a marked personality. He was a quick writer, and seldom went over his works, because he lacked in self-criticism. He had high ideals which he did not always reach. His operatic music, though inferior to Tschaikowsky's, was better suited to the stage, for Tschaikowsky paid little attention to words. He was not essentially Russian, but he wrote very successful Oriental music.

In the field of songs, Glinka and Dagonwirshky again begin the movement, although Dagonwirshky excels here. Balakirev gave much to this type of music, as did Korsakov, Rubinstein, and Tschaikowsky. But in this field the master is Moussorgsky. He did not sing of love, as is usual, but of the people, their joys and sorrows. He is by far the best and most original in this kind of music.

Modern Russian music is much different from these masters. It is influenced by Scriabin, the first modernist. He departed, in his later writings, from the conventional, but, while there is much good in his works, they fall short of their author's ideals. This is because Scriabin is not a poetic genius.

Another leader in the field of extremist music is Igor Stravinsky, chiefly noted for his ballets. While many of his ballets are quite modern, he also helps in establishing certain ancient Russian rites and customs. His ballet, "Rite of Spring," although called his most modern, is based on Russian prehistoric worship, interpreted through the dance.

Thus, as Glinka and Dagonwirshky are the fathers of classical Russian music, so are Scriabin and Stravinsky the founders of modern Russian music. They have been followed by Rebikov, Gnossian, Steinberg, Prokofiev, and, most radical of all, Ornstein.

A lumber merchant who gathered around him many mediocre composers, but also Scriabin, Tanveyev, and Glazounov, began this new movement. This music came from the middle class and was developed by them. When the revolution came it scattered these musicians. Only one returned to Russia. Most of them ceased to compose, turning to reproduction of music. Rachmaninov is the most noted of this group.

Modern Russian music is, like Russia, revolutionary. It possesses a wild barbarism and freedom that marks it as a product of an age of turmoil. It is too soon to know its true worth. It may die; it may live.

Russia is truly a remarkable country. Within less than a century it has produced a musical tradition almost equal to that of any other country on the continent. It has produced men like Tschaikowsky and Korsakov, ranked with the great musicians of all time, all within one hundred years. In this at least, Russia is truly outstanding.

Germany's Contribution to Music

FLOYD LOUNSBURY

If you were to tune in on your radio and listen to the Philadelphia Symphony Orchestra, you probably would hear a German composition. Germany has played an enormous part in the history of music, and we today reap the benefits of it.

One of the earliest German musicians of note was John Sebastian Bach. He was born in Eisenach, Prussia, in the year 1685. He lived a quiet, uneventful life and kept up his study of music. He became court musician at Weimar, where he played the violin; and later he became organist at the St. Thomas Church and School at Leipsic. In the sixty years of his life Bach produced an enormous number of compositions, about half of which were in fugue form. Bach produced works indispensable to every field of musical effort. The modern art of violin playing rests upon two works of Bach, a set of six sonatas for the violin and the "Caprices of Paganini." The former contains everything that is classical, and the other everything that is sensational. Of the four works considered a test of a good pianist, Bach's "Well Tempered Clavier" is one.

Bach's life was quite uneventful. His family for ten generations back had been musicians. He lived most of the time in the vicinity of Leipsic. Bach was an excellent violinist and pianist, and his musical fantasy was without limit.

GIRLS' GLEE CLUB

Third Row: Jaeger, Beasaw, C. Bunell, E. Bunell, M. Murray, Dixon, Bitters, McFarlane, B. Hoeveler, Garrow, M. F. Sawyer, Clayton, Jacob, Rowlands, B. Christoph, A. Knoebel, M. Radugee. Second Row: Murphy, Eiring, F. Hoeveler, M. J. Pankratz, J. Trakel, E. Hahn, Welch, E. Ray, Ries, Schoengrund, M. Smith, Timm, E. Burch, Gaspar, E. Radugee, L. Blott, Davies. First Row: Pfeil, Muehl, Reynolds, Davis, Koch, Ward, Williams, Fisher, Schroeder, K. Lawrence, Hamilton, V. Ward, V. Drake, L. J. Birch, Baird, Graffenberger, Miss Monlux.



The most remarkable feature of Bach's career is his production of choral works. He was the leader of the music in St. Thomas' Church, and he had under his control two organs, two choirs, and the children of the school. For these he composed numerous cantatas, one for every feast day in the ecclesiastical calendar. During his career at Leipsic he produced five great Passion oratorios, of which the greatest is the "Passion According to St. Matthew." This requires about two hours for performance, and it is very difficult but extremely dramatic. It was first performed on Good Friday in 1729, and has been revived several times since. Bach brought the fugue to its point of perfection, and none since has been able to improve it.

The companion figure to Bach is George Frederick Handel, who was born in the little town of Halle in the same year as was Bach, 1685. Handel's father was a physician and did not favor his boy's becoming a musician. It was the Duke of Saxe Weissenfels who, after hearing the young Handel, persuaded his father to grant the boy's desire.

When the elder Handel died, George Frederick made his way to Hamburg, one of the musical centers of that time, and obtained employment as a sort of fifth wheel in the orchestral chariot of a theatre, his duty being mainly to fill in missing parts. Here he played the violin, but he was a poor violinist. His ability was as a harpsichordist. Presently, however, the leader of the orchestra, who played the harpsichord, fell sick and Handel took his place. Now he was in his proper niche, and he soon won fame for himself and redeemed himself from the

BOYS' GLEE CLUB

Third Row: Drake, Goerke, Dieman, Hahn, Abel, Tyler, Meier, Rombough, Nichols, Inzeo, Heywood, Cambier, Garity, Carey, Hogan. Second Row: Wilkins, Gygax, Schock, O'Brien, Branch, Stanfield, Schiewitz, Trakel, Matthews, Williamson, Bornheimer, Pankrantz, Allen, Biwer, Kranich, Knoebel. First Row: Miss Fardy, Dancey, Torhorst, Leberman, Kroer, Spillman, Willison, Cooley, Moyle, Kirchoff, Robel, Miss Monlux, Miss Haentzschel at piano.



scoffs he had received while playing the violin. He composed two works, "Almira" and "Nero," which were popular performances. An Italian ambassador, pleased with these, persuaded him to go to Italy for study, and after the successful run of "Nero" for several weeks, Handel was financially able to do so.

Accordingly, in 1710, he is found in Italy making the acquaintance of Domenico Scavlati, the greatest harpsichord player of the time. The style of the German was so charming and so pleasing to the Italians that he soon won the name of "Il Caro Sassone," or "the dear Saxon."

After a few years he went back to Hanover, where he was made musical director to the Elector George, who later became George I of England.

Before long he took a vacation to London and enjoyed it so much that he stayed there twenty years. He obtained employment under Queen Anne, and won fame and made friends, among whom were Addison, Pope, and Jonathan Swift. Presently Queen Anne died, and George I came to the throne. This was a different matter entirely for Handel, for he had his unsettled account with the Elector of Hanover. The peace was finally made, however, by a set of compositions celebrated in England under the name of "The Water Music," dedicated to King George. When George was going from Whitehall to Westminster in his barge, Handel followed in another barge with a company of musicians, playing the pieces which the King could tell were from his truant musician.

Handel composed about forty operas in London, and during the greater part of the time he had his own theatre and hired his own singers from Italy and elsewhere. There came an end, however, to Handel's popularity, and he went deeply in debt, owing about £75,000. A very shabby opera called the "Beggars' Opera" was the immediate cause of his downfall.

Handel turned, for the time, from writing operas, and wrote oratorios and choral music for churches. It was in this occupation that he produced his famous "Messiah." This is the greatest epoch in Handel's musical career. The work was first produced in Dublin for charitable purposes. He composed many other works which took hold on the English people and he was soon on the path to prosperity again with his debts paid.

Handel was never married, nor, so far as anyone knows, ever in love. His late years were so successful that when he died he left a fortune of over £50,000 for charitable purposes.

We now come to the greatest musical genius of all time. Although he was of Austrian descent, he was closely associated with Germany, and he spent much time in German cities. Whereas Bach, Handel, Haydn, Gluck, and Beethoven excelled in many things, Mozart excelled in everything. He was born January 27, 1756, and lived thirty-five years, about half the time these other musicians lived, but in his short time he outstripped them all in natural genius.

Mozart's early life was happy, but in his later years he became sad and despondent, as is shown in the story of his writing the "Requiem." His last

months were devoted to writing the "Requiem" for an unknown wealthy patron who had lost a friend through death. Mozart labored hard for two months on this work, all the time feeling that he was writing a requiem for himself. He finished the work, but when, at the appointed time, his patron called for it, Mozart was no more. He lived only a short time, but in that time he made his name, one that will never perish.

Following the Classic Period of music came what is known as the Romantic Period. This came just after a time of warfare including the French Revolution, the American Revolution, and several struggles for democracy. It was the time of Goethe, Schiller, Kant, Fischer, and other famous poets and philosophers. It was like another Renaissance. It was into this period that Beethoven was born. He with other musicians departed from the conventional forms of musical composition, and wrote what they themselves felt.

Beethoven was born of German and Dutch parents in the year 1770, in Bonn, Germany. He had an unhappy boyhood, but he soon left home and made his own way. He became a great pianist and composer. He is most noted for his many sonatas. His works were original, and he paved the way for Weber, Schubert, Mendelssohn, Schumann, and Chopin.

SELECTION FROM HEINE

Im Rhein, im schoenen Strome,
Da spiegelt sich in den Well'n
Mit seinem groszem Dome
Das grosze heilige Koeln.

—*Heinrich Heine.*

(Translated by Warren White)

The large and holy Cologne,
With its cathedral fine,
Reflects itself in the waters
Of the beautiful river, the Rhine.



Vocal Music at the Senior High

MISS HAENTZSCHEL

Vocal music at Senior High has quite a following, and a goodly number of singers enlist repeatedly in its ranks. The mixed chorus, added this year to the curriculum, has seventy-seven members and meets each day under the guidance of Miss Monlux. The more tuneful Folk Songs and Spirituals are being sung in four-part harmony, and as time goes on, more ambitious art songs will be added to the repertoire. This is an acapella group.

The one-day-a-week choruses number fifty-two girls and meet with Miss Haentzschel. They sing Folk Songs, Spirituals, and Sacred Songs in three parts. Most of this work is also done acapella, though necessarily the piano is resorted to for certain selections.

All choral groups are given as much appreciation work and theory as can be correlated with the singing. It is the aim to give them as inspiring and full a picture of the field of music as possible.

The choruses are ordinarily open to all who are interested. The glee clubs on the other hand are necessarily selective. Miss Monlux has charge of the Senior Glee Clubs and is assisted by Miss Fardy and Miss Haentzschel.

In addition to the splendid interest and co-operation of the administration and faculty as a whole, it is most gratifying to see a keen interest taken in the work by parents.

WAUKESHA HIGH SCHOOL BAND—Under the Direction of Mr. Damsteegt



VICTORY OF SAMOTHRACE

(Courtesy of Brown-Robertson Co., New York)

The Victory of Samothrace is one of the most sublime expressions of movement left to us by antique art. The irresistible energy, the victorious swing of the body, and the muscular strength and triumphant grace seem to animate the marble.

The Winged Victory was carved to commemorate a naval victory of the Greeks over the Egyptians in the fourth century B. C. The figure originally stood on the prow of a galley, blowing a trumpet. The statue now stands in the Louvre at Paris.



Men of Art

RAYMOND OWEN

Perhaps the oldest method of communication among men was a crude form of art. Before even a language was invented, men painted, carved, and drew pictures. And from this crude beginning came our modern art.

One of the first men to aid in this transformation was Leonardo da Vinci, an Italian artist of the fifteenth century. Leonardo is a striking, self-confident, resplendent figure in history, probably best described by the adjective "brilliant." In school his talent ran along many lines—mathematics, composition, music, and designing, and as a man he was known as a Jack-of-all-trades. He is said to have invented such various things as powerful siege machinery and covered wagons. His paintings were first mathematically designed, and then painted with greatly varying shades of color. Leonardo da Vinci is best known to fame as the painter of the immortal "The Last Supper." He painted this picture in a public place with the populace looking on. Although he received much "hero worship," he did not enjoy the publicity, and avoided it as much as possible.

Another of the early artists came from Italy. He was Michael Angelo, who is best known as a sculptor, but who was also a good painter. Michael was a son of decaying stock, and his father tried to persuade him not to take up art as a life work, but Michael persisted until his father submitted. As a sculptor, Michael was ambidextrous, and became famous quickly and easily in this field. But his success as an artist was quite different; he lacked the freedom and skill of Leonardo, and realizing this, Michael Angelo soon stopped painting, although his jealousy of Leonardo made the two lifelong enemies. Michael has written several scorching criticisms of Leonardo, many of which are unfounded.

Titian, another Italian painter of the early sixteenth century, is said to be the first professional artist. He had no real convictions, and was only a business-like specialist in his line. His paintings were inferior to those of his two countrymen mentioned before, but nevertheless Titian made a greater financial success of his life than did Leonardo and Michael Angelo. This was due to Titian's business instinct—he planned his life as well as he could, and deliberately "went after" fame. He got it, and he got almost everything that he went after. Titian's business instinct is well illustrated in this incident of his life. He had always wished to be buried in the Church of the Frari, but, rather than pay for the privilege, he offered to paint a picture for the church. His offer was accepted, and he went to work, but he died before it was completed.

Albrecht Duerer, a German painter of the fifteenth century, was a genius who was very popular. He had no master, and left no pupils. He was a great traveler, and liked to express his impressions in writing; because of this, we know a great deal more about him than we do of the more reserved artists. Duerer is remembered most because he painted "The Adoration of the Magi," which is said to be the best German painting we have.

Another famous German artist is Hans Holbein. Even eclipsing him in fame, however, is his son, Hans Holbein the younger, who painted several realistic pictures. The distinguishing feature of all of his great works is the realism of them; his picture of the dead Christ in the tomb is almost a shock; it is so realistic, the open mouth and set eyes affording a conception of this subject which we ordinarily miss.

Now we shall turn to French art. Watteau, probably the first famous French artist, was a late seventeenth century impressionistic painter. His works were romantic, rather than realistic, and most of his landscapes and characters were products of his own imagination.

Watteau's life was short. He died at the age of thirty-seven, after living for ten years in ill health. It is no wonder, then, that his works show a delicacy not found in the works of more virile artists. He was a typical old-fashioned Frenchman, gallant and courteous, and he painted delicate pictures of lovers with idealistic landscapes in the background. It is for these that Watteau will be remembered.

Corot, another French painter, who lived about 1796, was physically at least, quite the opposite of Watteau. He was robustly constituted, with a ceaseless joy in living and working. He painted over 2,500 pictures, and lived to the ripe old age of seventy-nine. Corot never had much to do with women—he never married and he associated with them as little as he could. It is said that it is because of his lack of knowledge of women that he believed so strongly in the purity of all women. His very landscapes have the saintliness of the Madonnas.

The most famous modern French artist, and, indeed, the most famous painter of the nineteenth century, was Paul Cezanne. It is strange but true that he was the most despised artist of his time. He was obtuse and child-like in his ideas, and extremely touchy, with no "common horse sense." He has been called an ignoramus, an idiot, and a butcher. He was criticized too freely, and, with his rather tender nature, he must have lived a very unhappy life. The only happy period in his life was his early youth when, although he was regarded as the village idiot, he was tolerated because he was the son of a wealthy banker.

Cezanne seemed to be a born painter. No matter how stupid he was in anything else, he was a genius at art. Not that his contemporaries realized this; quite to the contrary, they despised him, but he was a Modernist, and he was appreciated only after his death. The secret of his success lies in his slow, careful, exact method of painting. He would



(Courtesy of Metropolitan Museum of Art, New York)

Stained Glass Window, a French work of the thirteenth century, depicting the Martyrdom of St. Vincent.



EVELYN SINDELE, '29

Who is attending the Layton Art School, has been awarded the Layton Scholarship for three successive years.

paint for days, modulating the colors on an ordinary red apple, trying to make it as real as possible, and would finally get disgusted and throw his canvas out of the window. He usually painted fruit or dishes or some other inanimate subject, because—"apples are obedient and do what you want them to"—and since he painted very slowly and methodically, a model got very impatient waiting for him to finish.

In Flemish art, Peter Paul Rubens was perhaps the most famous. He was a rather stout, florid man, very vigorous and hard-working, with great executive ability as leader of a "new school." His mental ability is shown by the record of a Danish traveler, who says that Rubens was painting, dictating a letter, and reading a book, all at the same time. He entered into a conversation with the traveler without stopping reading or painting or dictating.

Rubens is known as an extremely prolific artist. His studio resembled a factory going at full blast, with several students painting vigorously and Rubens himself working as hard as he could, both at painting originals and at "touching up" painting by his students. His most famous works are "The Battle of the Amazons," "Descent from the Cross," and "The Flight into Egypt."

Van Dyck was a pupil of Rubens', and has grown famous as the most talented painter of Rubens' school. Most of his pictures were "touched up" by Rubens, however, so we have very few real originals of Van Dyck's.

England has always been known as an entirely artless nation. Anthony Bertram said, "The British people dearly love an imitation; a man who can make a noise like a bus changing gear is sure of a warm place in Britannia's bosom." It has been said that England doesn't deserve to own such artists as Hogarth, Blake, and Turner. Be that as it may, these three Englishmen are known as very good artists indeed.

Hogarth had, quite justly, a very good opinion of himself. He rated himself as fit company for the great Shakespeare and Milton. He was the son of a poor schoolmaster, and admitted that he was a "blockhead" in school. It has been said that there are no Madonnas or repentant sinners in Hogarth's dramas. He painted series of pictures on one subject, and his paintings were always true to life. He was an artistic realist. One of his most famous pictures is "Lord Lovat," a picture of a typical English glutton.

William Blake, poet, artist, and engraver, died in London a hundred years ago, and was buried in a pauper's grave, unmarked by any tombstone. He acquired no earthly fame during his life, but now he has become famous. Most of his works had a focus, and symbolized something, but some of them (such,

for instance, as "The Ghost of a Flea") were apparently painted while his mind was wandering. Blake came of no school and left no disciples. He is still regarded as a heretic by some critics.

Spain sports several artists of note, but Goya, "the peasant," is by far the most powerful. He had a bull neck, a devastating eye, and twenty children. Goya was known as a gangster, a thief, a criminal, and a bull-fighter as well as an artist, in his youth. He made a name for himself—as a ruffian—before he was twenty years old, but he was married at twenty-nine, and his reckless career stopped abruptly. He is most famous as a portrait painter, his "Portrait of His Wife" being one of the finest examples of portraiture that we have.

Probably the most exceptional artist that the world ever saw was Joseph Turner. He was a professional artist at ten, and earned his living by drawing pictures which were exhibited in store windows. By the time he was eighteen, he had studios of his own, and was a well known landscape painter. He was endowed with the constitution of an ox and a strong nervous system, with a good intellect and an excellent education. Despite all this, and his great wealth later on, he chose to live in grime and disorder to the abandonment of every kind of decency of living. His pictures evince none of these surroundings. In fact, he painted largely ships and large bodies of water—an element with which he is said to have only a very slight acquaintance. His pictures, the "Fighting Temeraire" and "Ulysses Deriding Polyphemus," are still unequaled in color combinations and workmanship. In short, Turner, the slovenly, ugly, disorderly man, will always be remembered as Turner, the immortal painter, the misty Thames.

Only one American seems to me to be worthy of mention in connection with these famous artists. He is James A. Whistler. He owes much of his fame to the Japanese, whose simplicity and bold effects he sometimes tried to imitate. However, he is essentially independent. He copied an idea here and one idea there, and combining them with original ideas of his own he produced an entirely new type of art. The portrait of his mother is familiar to everyone.

Interest in the Mexican artist, Diego Rivera, has risen to great proportions in this country. His frescoes in the Stock Exchange and in the Fine Arts Academy in San Francisco are known to all who are interested in modern art. Many critics consider him the greatest master of fresco since the Renaissance. His paintings and drawings are reproduced everywhere; and his illustrations for popular books on Mexico have won him the admiration of thousands.

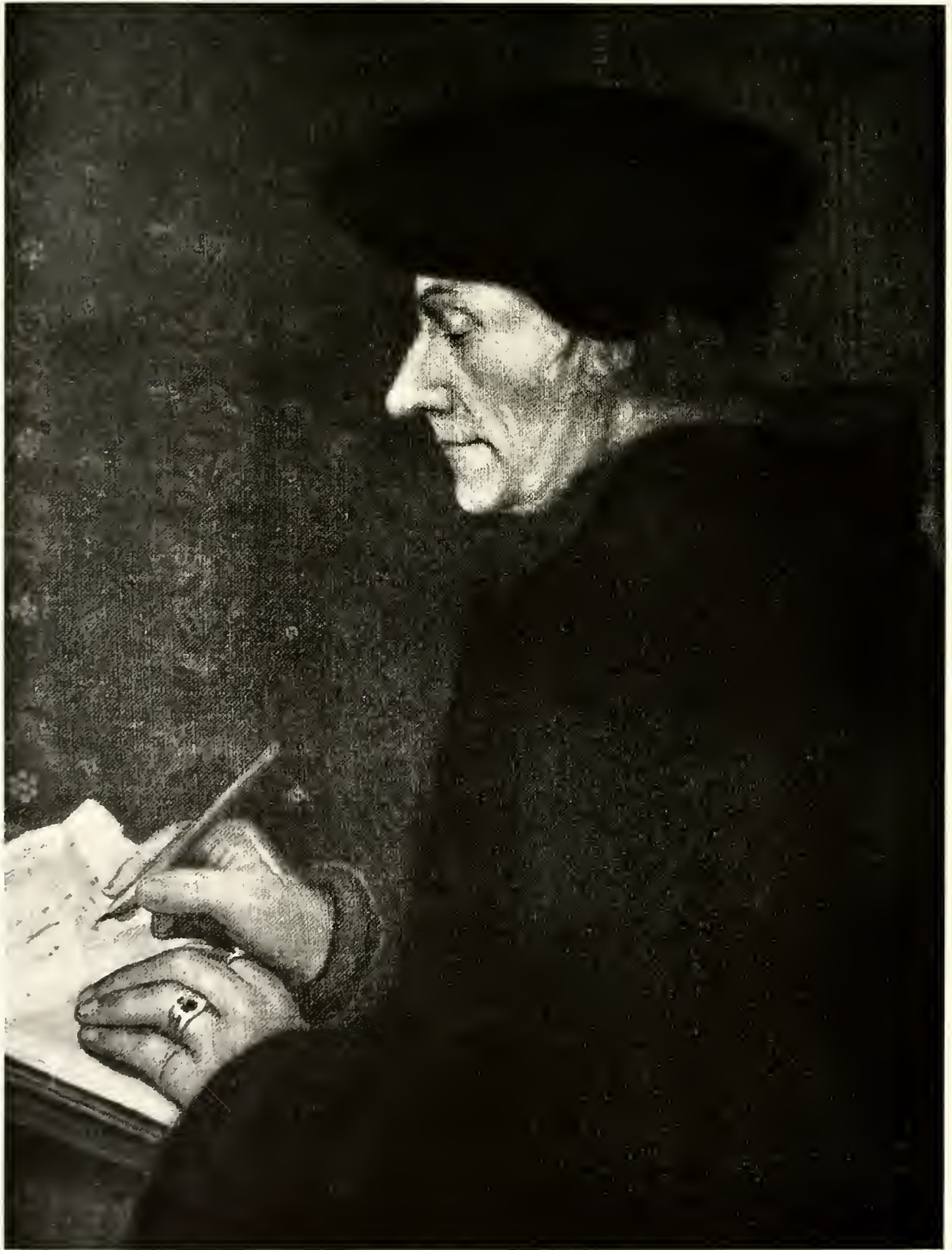
Modern art, like modern music in America, lacks the depth and richness of the old masters, and it offers a wonderful chance for someone to "put the United States on the map" from the standpoint of true art. Perhaps that someone could come from Waukesha High School.

ERASMUS

(Courtesy of Brown-Robertson Co., New York)

Desiderius Erasmus, a Dutch scholar of the Renaissance, was one of the promoters of Humanism in Western Europe and England. The great service he rendered was in fighting the battle of sound learning and plain common sense against unenlightenment, and in emphasizing the sovereign place of reason as the ultimate guide in all questions, religious and political not excepted.

This portrait of Erasmus is by the famous German master of the early sixteenth century, Hans Holbein.



CHAPTER TWO

Literature and Languages



RETIRED Vice-Admiral of the British Navy, Hon. J. D. Allen, has written an inspiring message to the students of Waukesha High School.

2, Townsend Ave., St. Albans, Eng.

Dear Students:

I have been asked to write a short message of greeting to you from England.

I am a native of England, and I am always glad to have an opportunity of helping in any way I can to get people of different countries to understand one another better.

I was born and educated in England. At the age of 13, I joined the Navy and retired as a Vice-Admiral in 1924.

I once paid a short visit to San Diego, in August, 1891, and I have often passed by sea the west coast of the United States.

I have met many people from the United States and I hope I may meet many more. They are different from us in many ways. They are more outspoken and less reserved than we are, but I have always found them very friendly and easy to get on with.

There are just a few things I would ask you to remember. Here they are:

The English Colonies in America owed their first origin partly to the English instinct for wandering, and especially for wandering on the sea.

The tree whose branches were destined to cover the continent of North America from sea to sea had its deepest roots in the democratic land of the New England townships. Every acre had to be won from nature by axe and plough and guarded by sword and gun. Yet all the hardships of early settlement in such a land were endured and overcome by those settlers from England. Those immigrants were able to endure and overcome the first winters in that land of snow-bound rocky forests. For they were picked men and women trusting themselves and one another, with a purpose strongly held in common.

The Pilgrim fathers in the "Mayflower" colonized New England. From

this root sprang the colonies of Massachusetts, Connecticut, Vermont, Rhode Island, New Hampshire, and Maine.

William Penn, an Englishman, was the founder of Pennsylvania. In all that he did, Penn showed himself not only a great, but a just man and a wise man.

Thomas Jefferson, third President of the U. S. A., with his omnivorous culture, his love of music and the arts, his proficiency at the same time in sports and bodily exercises, suggested something of the graceful versatility of Englishmen like Essex and Raleigh.

There are just a few names of Englishmen I would ask you to remember. Here they are: Thomas More, the English writer; John Milton, the English poet; Isaac Newton, English natural philosopher; William Shakespeare, English dramatist and poet; Michael Faraday, English physicist; John Lister, English surgeon.

These are only a few names, but I expect they are all known to you. You will admit that you owe a great deal to those men and many others.

Many of the good things which you use and enjoy today you owe to the minds and work of those men. I hope that sometimes you remember to feel grateful and feel inspired to do something for the benefit of those who will come after you.

It is very interesting to see how much every country gains by what it gets from other countries. And just as young people learn from older people, so younger countries learn from older countries.

The more we learn from one another the wiser we shall be.

Culture is not the monopoly of any one country. Culture has gradually grown, and many countries have contributed to its growth. We must never forget that. Each one of us as individuals can learn something from others. Each nation can learn something from other nations.

Today the world is one, at least it ought to be. Anyhow, we are all in the same world, and each one of us must help to make this world a better place for people to live in. To do that we must get on together better, work together, help one another, learn from one another, try to understand one another, and break down the barriers of national prejudice which divide us.

Christianity, Culture, Common Sense. Three C's and the greatest of these is Christianity. All these three are related and they lead on to three more C's—Co-operation, Contentment, Cheerfulness.

Remember that without Christianity, there would have been no education, and without education there would have been no culture.

The good that is in each one of us is bound to prevail in the long run if we give it a fair chance and don't stifle or suppress it. No matter what particular country we live in, or what particular occupation we may have, we must all contribute something to help forward the culture of this world we live in.

Just a word about the League of Nations. We, in England, are very sorry that the United States is not a member. At the same time we know quite well how much the United States has co-operated with and helped the League of Nations, and we know how much help and support has been given by the people of the United States. Everyone in this world is allowed to hope, and many of us never cease to hope that a time will come when the United States will be a member of the League of Nations, and fully participate in all its activities. We have not forgotten the part played by the United States in the war of 1914-1918 nor the Pact of Paris. We hope that England and the United States will work together in friendly co-operation to prevent war and maintain Peace and Law and Justice throughout the world.

My final message is this: Let's be friends, and let's try to understand and appreciate one another a little better. We shall all be the better for it. We all live in the same little world, going 'round and 'round, always moving 'round the sun, the same sun which gives us all light and heat.

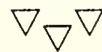
We all have a great deal in common. We can all help one another in all sorts of ways, we can all learn something from one another, and we can all contribute something towards Culture—real Culture.

Tomorrow is Christmas Day, the time of peace and goodwill. There's plenty of it around about Christmas time, but let's try and hang on to it and keep it all the year 'round.

Peace and Goodwill always—everywhere.

J. D. ALLEN,

Vice-Admiral (retired).



English Literature

CLARENCE MOYLAN

In order that one may understand and appreciate literature it is necessary to know that literature is not merely something that one reads, but that it is an expression of the thoughts and ideals of a nation or the interpretation of the life of a time.

Language and literature are inseparable. We always have one with the other. Without literature language will not develop, and without language we can't have literature. All tribes, no matter how savage, if they have a spoken tongue, have the fundamentals of a literature. These are the myths and traditions which are handed down from father to son.

About 700 A. D. England was occupied by Anglo-Saxon tribes, who were almost barbarians. One of the myths which their minstrels sang was an epic poem

called "Beowulf." This poem of 3,000 lines is the story of a powerful, virtuous warrior who fights and overcomes strange creatures. Later, as king, the hero, Beowulf, slays a dragon but dies from the wounds inflicted by the dragon.

This is the best example of Anglo-Saxon poetry that has been preserved because it reflects the serious lives of the Teutons and the paganism hidden under a thin veneer of Christianity.

In the eleventh century the Normans, who conquered England, introduced the romance. The Normans, who were then the aristocracy, liked stories of knights and chivalry best. Although these stories were written in French by Chretien de Troyes in the twelfth century, the subject of the stories was a legendary Welsh hero, Arthur, who had resisted the invasion of the Anglo-Saxons in the year 400 A. D. Some of the Welsh fled across the sea to France for refuge. They settled what has since been called Brittany, a name which means "Little Britain." From these people, French poets learned of King Arthur, Sir Lancelot, and Sir Tristram. The first English version of these legends was Sir Thomas Malory's "Morte D'Arthur."

This book, written in 1480, was printed ten years later by William Caxton. Caxton, a silk merchant, brought the first printing press from Bruges in 1474.

The greatest name in English literature before Shakespeare is Geoffrey Chaucer. Chaucer lived from about 1340 to 1400. Chaucer wrote poetry in the English language instead of the French language which other poets used. His greatest work is the unfinished "Canterbury Tales." "The Canterbury Tales" is a collection of stories told by pilgrims on a journey to Canterbury. This story is a masterpiece mainly because of the extraordinary characterization of the individual pilgrims.



BARNES, JOHN (12B)
Football 3; Track 3; Dramatic Club 2, 3; Class Play 3; Prom Committee 3.



BEAN, LOUISE
G. A. A. 1.



BURMEISTER, BETTY
G. A. A. 3, 4, Girls' Chorus 4; Laf-a-Lot 2, 3; Girl Reserves 1; Cardinal Star Staff 1.



CHRISTISON, GWEN
G. A. A. 1, 2, 3, 4; G. A. A. Board, Treasurer 4; "W" Wearer 3, 4; Girls' Chorus 2, 3; Year-book Staff 4.



DRAKE, VIRGINIA

G. A. A. 1, 2, 3, 4;
Class Captain 4; G.
A. A. Board, Vice-
President, President
4; Girls' Glee Club
1, 2, 3, 4; Orchestra
2, 3; Prom Commit-
tee 3; Student Coun-
cil 1, 2, 3, Vice-Pres-
ident 1, Treasurer 3;
Class Secretary 3.

FOX, PEARL

Girls' Chorus 2.

CRUMP, ROBERT

Football 2, 3, 4;
Track 2, 3; Hi-Y 4;
Year-book Editor-in-
Chief 4; Prom Com-
mittee 3; Student
Council 4.

GARROW, MILDRED

G. A. A. 1, 2, 3, 4;
Class Captain 1;
Girls' Glee Club 3,
4; Girl Reserves 1,
2; Cardinal Star Staff
4.

No author before Chaucer's time had had the power to portray so vividly and accurately the different typical people of England.

The period after the death of Chaucer is called the Elizabethan period. This period was an age of progress in exploration, science, and literature, comparable to the age in which we now live. Drake, Raleigh, and Frobisher made England supreme on the seas. The nation was becoming prosperous and powerful. This gave new opportunity for individual ambition. It was during this age that the three masters of English, Spenser, Bacon, and Shakespeare, lived. Although the period is mainly noted for development of the drama, it produced brilliant writers in all types of literature.

One of these men was Edmund Spenser, afterwards called the Poet's Poet, because of the fine quality of his verse. Spenser was born in 1552 in London. His most famous poem is "The Faerie

Queene," an unfinished allegory. Knights, representing different virtues, battle against dragons and monsters, representing vices of the world.

THE CARDINAL STAR

Standing, left to right—Bloom, Freyer, Matthews, Martin, Rombough, Schaefer, Kranich, Race, Magnusson, Schiewitz, Haylett, Tans, Adler, Mrs. Harkness. Seated—Muehl, Knoebel, Marshek, McCarragher, Atkinson, Mich, Garrow, Burmeister, Bliesath, Neff, McNaught, Hale, Leberman.



GLAESER, PHILIP
Class Play 3.

GOLDSMITH, BESSIE

G. A. A. 1, 2, 3, 4;
Girls' Chorus 2, 3;
Girl Reserves 1; Year-
book Staff, Organiza-
tions Editor 4; Stu-
dent Council 1, 4; Li-
brary Round Table 2,
3, 4; Class Officer,
Secretary 4; Honor So-
ciety 3, 4; G. A. A.
Leader 4; Squad Lead-
er 1, 2.

HALE, MIRIAM

Laf-a-Lot 2, 3, 4; Girl
Reserves 2; Dramatic
Club 3; Session Room
Banker 3; Cardinal
Star Staff 3; Year-
book Staff 3; Class
Officer 3; Officer of
Laf-a-Lots 2, 3; Prom
Committee 3.



RELIEF OF YOUNG HORSEMAN
(Courtesy of Metropolitan Museum of Art,
New York)

This relief, preserved in the Metropolitan
Museum of Art, is representative of the art of
classic Greece.

HAMILTON,
DOROTHY

G. A. A. 1, 2;
Girls' Glee Club
1, 2, 3, 4; Girl
Reserves 1, 2;
Drum Corps 3.

HAYEK, DORIS
(12B)

G. A. A. 1, 2;
G. A. A. Board
1; Laf-a-Lot 2,
3, 4; Girl Re-
serves 1; Dra-
matic Club 4;
Class Play 3;
Session Room
Banker 1, 4.

HUPPERT, KARL
(12B)

Golf 2, 3; Ses-
sion Room
Banker 2; Prom
Committee 3.

Spenser, due to his control of language and
meter, had a great influence upon poets who
followed him, especially upon Milton, Keats,
and Tennyson.

A friend of Spenser's, Sir Walter Raleigh
of Devonshire, completely embodies the Eliza-
bethan spirit. Seaman, explorer, and gentle-
man, he, like the other Devon seamen, Drake,
Hawkins, and Frobisher, was an author. His
best known prose is "History of the World"

and "Discovery of Guiana," the former written while he was imprisoned in the
Tower of London for thirteen years before he was beheaded at Whitehall. His
poetry, like the poetry of Sir Philip Sidney, is beautiful in its courtly grace.

CHILDREN OF CHARLES I

(Courtesy of Brown-Robertson Co., New York)

This portrait of royal children of the period of American colonization is by the famous Flemish court painter, Van Dyck. The three children are children of Charles I, the last of the Stuart kings before the Commonwealth rule. The first child became Charles II, the first of the Restoration kings, and the second child became James II. The girl is Mary, who ruled jointly with William of Orange when James II was banished from the throne and fled to France during the "Glorious Revolution" of 1688.



The greatest master of English, William Shakespeare, was born a few years after Spenser, about 1564, in Stratford-on-Avon. No English author before or after his time has been able to attain the heights which he reached. His plays were of three kinds, comedies, histories, and tragedies. It is not necessary to go into greater detail about this genius, because everybody in this modern age is well acquainted with him.

The distinguished statesman, lawyer, philosopher, scientist, and man of letters, Sir Francis Bacon, was a contemporary of Shakespeare's. He was born in 1561, the descendant of a long line of noblemen. He had a very successful life until five years before his death. He was Lord High Chancellor of England in 1621 but was later banished from London. He died in 1626. As a philosopher he is famous for his theory of Inductive Logic, which says, "First collect and study the facts of this great world; then, base your reasoning on these facts." As a writer he is remembered for his "Essays." His essays, which were on general subjects like Truth, Death, or Friendship, were not so much advice as statements of his observations on things of this world.

There were many brilliant and witty writers in the Elizabethian period, but these men were pre-eminent.

From the middle of the seventeenth century until the beginning of the nineteenth century there were no exceptional strides in the development of English literature. But there was a slow, steady progress in prose under the leadership of such men as Dryden, Pope, and Johnson.

Towards the end of the eighteenth century and the beginning of the nineteenth century the romance began to become popular due to the efforts of Sir Walter Scott, Wordsworth, Coleridge, Keats, Shelley, and Byron. In no other age of English literature has there been such a group of poets. This period is called the Romantic period.

About the year 1832 English literature changed very much from what it had previously been. Men were beginning to think of literature not as a fine art, but as a means to make men wiser and better. All the books of this time were characterized by seriousness and moral earnestness. This change is remarkably noticeable in the poetry composed in the middle of the nineteenth century.

The man who is most representative of the Victorian age is Alfred Tennyson. Alfred Tennyson was born in 1809 in Lincolnshire. From boyhood he had prepared himself for the occupation of poet. Tennyson was a rare example of the poet by profession. His poems are mainly lyrics, the most important ones being "Idylls of the King," "Maud," and "The Princess." "Idylls of the King" is a collection of stories written in poetry about King Arthur and the Knights of the Round Table. The stories are taken from the "Morte D'Arthur," of Malory.

Tennyson represented the thinking and feeling of his time and in doing so he showed the quiet, cultivated condition of that period.

Browning seems to be almost the antithesis of Tennyson. The latter was popular, but Browning was almost unknown. While Tennyson's poems



LIBRARY ROUND TABLE

Standing, left to right—Miss Tuohy, Royske, Ziemer, Pokrandt, Lundy, Engle. Seated—Goldsmith, Baird, Winzenried, Hardtke, Magnusson, Hanke, Birch.

are clean and harmonic, Browning's are difficult to understand and lack symmetry. Although Browning did not have the finesse of Tennyson, his poems show a deeper and more sincere expression of the soul. It is due to this fact that Browning is growing in popularity with the modern readers who find that Tennyson is apt to cloy the taste.

Another great poet of the Victorian age was Swinburne, whose poems are the most musical and harmonious of all English poets. Those who look for music and harmony in poetry believe Swinburne the greatest of poets. But the people who desire depth and originality of thought consider him to be only a mediocre poet.

The Victorian age was the age of the novel. Although other forms of literature flourished, the novel appealed to the people.

The master novelist of the nineteenth century was Charles Dickens. Born in 1812 he grew up in squalid surroundings



JENKINS, KATHRYN

G. A. A. 2, 4; Girls' Chorus 2, 3; Laf-a-Lot 4; Girl Reserves 1; Session Room Banker 1; Squad Leader 3.

KABITZKE, EDITH

IMIG, ISABEL (12B)

G. A. A. 1, 2; Girls' Chorus 2, 3, 4; Girl Reserves 1; Prom Committee 3.

KNOEBEL, MILDRED

G. A. A. 2, 3, 4; G. A. A. Board 4; Girls' Chorus 2, 3; Laf-a-Lot 2; Cardinal Star Staff 4; Honor Society 3, 4; G. A. A. Leader 3; Squad Leader 4.



JUNIOR CLASS PLAY—"THE GOOSE HANGS HIGH"

where all his neighbors were wretched and poverty-stricken. The misery of his boyhood had an influence on all the novels which he later wrote. Dickens, although he portrays his characters vividly and accurately, was often likely to lose the reader because of the indefinite number of plots and subplots in his stories.

Thackeray, who rivals Dickens as a novelist, was born in 1811 in India. He ridicules the shams of snobbishness of society in his novels, even though he was at home with the aristocracy. His books always are valuable for their historical content because they intimately describe the customs and manners of the period about which he wrote.

About the time when the careers of Dickens and Thackeray were coming to an end a new type of fiction appeared. It was the psychological, realistic story inaugurated by George Eliot. George Eliot was a woman whose real name was Mary Ann Evans. Among her popular novels are "The Mill on the Floss" and "Silas Marner." Her novels were the forerunners of the analytic method in fiction.

Thomas Hardy, although he died in 1928, is classed as Victorian because most of his works were written in that period and express the feelings of that time. His novels are tragic and try to show the futility of struggling against fate. "Return of the Native" and "Woodlanders" are among his best works.

Modern Literature

CLARENCE MOYLAN

Toward the end of the nineteenth century great changes were taking place in science and invention. New machines were devised; new methods of labor were formed. As a result of these developments the working class had more time for reading. Never before did the world have so many intelligent readers and so many intelligent writers.

The most popular form of literature now is realistic prose fiction. One of the foremost realistic novelists in America is Sinclair Lewis, winner of the Nobel Prize for literature in 1930. His two most important books are "Main Street" and "Arrowsmith." "Main Street," the story of a village, is an attack on the dullness of villages, especially villages of the Middle West. Mr. Lewis hates dullness and conventional ways of thought and action. Of dullness he says, "It is contentment, the contentment of the quiet dead, who are scornful of the living for their restless walking. It is negation canonized as one positive virtue. It is the prohibition of happiness. It is slavery self-sought and self-defended. It is dullness made God." Mr. Lewis is one of the most popular American writers in European countries because so frequently his criticism of the characteristic vices of a democratic people is in harmony with the European opinion of America.

Another author of the Middle West is Glenway Wescott, in whom we should be particularly interested, because he is an alumnus of Waukesha High. His best books are "The Grandmothers," a Harper's prize novel in 1928, and "Good-Bye Wisconsin." Both books give the attitude of an American toward America, especially toward the Middle West. Although Glenway Wescott is not so bitter toward the Middle West as Sinclair Lewis, he dislikes it intensely. Hugh Walpole, one of the foremost writers of England, ranks him among the four best writers of America.

The best stylist in America is Willa Cather. She grew up among the pioneers of Nebraska, so she is interested in pioneers of the frontier, although she also writes about artists. Her characters are mainly pioneer women and artists,

KORBER, MARGUERITE
G. A. A. 2, 3, 4;
Girls' Glee Club 2;
Laf-a-Lot 3.

LUDWIG, DOROTHY
Girls' Chorus 3, 4;
Home Ec. Club 1.

MARSHEK, MILDRED
G. A. A. 2, 3, 4;
Girls' Chorus 2, 3;
Laf-a-Lot 2, 3, 4;
Cardinal Star Staff 4;
Prom Committee 3.

LEBERMAN, RICHARD
Boys' Glee Club 3,
4; Dramatic Club 4;
Session Room Bank-
er 1; Cardinal Star
Staff 4; Year-book
Staff 4; Prom Com-
mittee 3; Class Officer
2; Chairman, Senior
Class Play Business
Committee 4.



who burst the shackles which bind them and strike out for freedom of mind and spirit. Her latest book, "Shadows on the Rocks," is a best seller.

After the World War a new type of writer sprang up. These men are soldiers who, having seen the horrors of modern warfare, protest against them with frightful and vivid pictures of war.

The representative of this post-war generation in America is Ernest Hemingway. He uses clear, sharp, crisp sentences which are easily understood by any reader. One of his best books about the dreadfulness of war is "A Farewell to Arms."

England's most important post-war writer is Richard Aldington. Although he is a poet and translator he is more popular as an author. About ten years after the World War, when he was just recovering from the effects of shell shock, he wrote "Death of a Hero."

A year later he wrote "Roads to Glory," a book of thirteen short stories about the war. Richard Aldington, while he is not as "hard-boiled" as Ernest Hemingway, strives just as hard to show the cruelty and injustice of war.

W. Somerset Maugham, who does not belong to the post-war generation, is

a novelist whose novel, "Of Human Bondage," is already considered a classic. Except for a few minor details it is an autobiography of the first thirty years of his life. His recently published book, "Cakes and Ale," is claimed by some critics to be a malicious portrayal of two authors, Thomas Hardy and Hugh Walpole. His latest book is "First Person Singular," which is a collection of six stories, essentially studies of character. The best one is "The Alien Corn," the story of a Jew who didn't belong.

The most powerful figure in French literature today is Andre Gide. His greatest book is "The Vatican Swindle," re-issued later as "Lafcadio's Adventures." His book, "The Counterfeiters," would have been withdrawn from circulation if Edmund Gosse had not praised him in a critical essay.

The German author who has won the Nobel Prize for literature is Thomas Mann. It is said that he considers himself a bourgeois who has drifted into literature, not an artist.

MCCARRAGHER, AN-
ASTASIA
G. A. A. 1, 2, 3;
Girls' Chorus 2, 3;
Laf-a-Lot 3, 4; Girl
Reserves 1; Cardinal
Star Staff 4; Squad
Leader 3.

MCNAUGHT, MARIAN
G. A. A. 1, 2, 3, 4;
"W" Wearer 4; Girl
Reserves 1; Year-
book Staff 4; Laf-a-
Lot 3, 4.

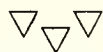
MARTIN, VIRGINIA
G. A. A. 1, 2, 3;
Laf-a-Lot 2, 3; Girl
Reserves 1, 2, 3;
Dramatic Club 2, 3;
Session Room Bank-
er 2, 3; Megaphone
Staff 3; Student
Council 1; Class Of-
ficer 1, Vice-Presi-
dent.

MCKENZIE, JESSIE
G. A. A. 3, 4; "W"
Wearer 4.



One of his books, "Buddenbrooks," is already considered a classic. This book is an epic of four generations of the Buddenbrooks family. Although the Nobel Prize is never given for one book, it is mainly through this book that he received the prize. His other books, "The Magic Mountain" and "Death in Venice," reflect the same contentment and calmness of the middle class mind. For even though they aren't about the middle class they show Thomas Mann's attitude toward life.

A post-war writer of Germany is Erich Maria Remarque, whose fame rests upon one book, "All Quiet on the Western Front." This book, which showed no exceptional literary ability, was so sincere and so earnest that in a short time it sold 4,000,000 copies and was translated into twenty-nine languages. Like Hemingway and Aldington, Remarque was a soldier who was so disgusted with warfare that he tried to show its cruelty and injustice to all the world. He succeeded.



Languages

CLARENCE MOYLAN

Language is the instrument used by man to express his thoughts. Primitive man first expressed the emotions of fear, rage, or happiness by sounds similar to those of a dog or other animal. Later these sounds began to have definite meaning. These were the first words. From this crude beginning a language was developed. Wherever there was a separate tribe or race a different language was constructed. One of these tribes, called the Aryans, lived between Central Europe and Asia, and it is from the language of this race that all the tongues of Europe have been derived. The European languages are divided into three classes, the Teutonic, Latin, and Slavic. The Teutonic class consists of German, Norwegian, and Swedish; the Latin languages are French, Spanish, and Italian, and the Slavic group is composed of the Russian, Polish, and other languages of Eastern Europe.

Although these languages seem vastly dissimilar, they have a certain relationship. This relationship is clearly shown by a law called Grimm's law, which definitely states what changes

MURPHY, BILLIE

G. A. A. 2, 3, 4;
Girls' Glee Club 2, 3,
4; Dramatic Club 4;
Prom Committee 3;
Student Council 4;
Class Officer 2, 3; Sec-
retary 2; Treasurer 3.



MCNAUGHT, MARTHA

G. A. A. 1, 2, 3, 4;
"W" Wearer 4; Girls'
Chorus 2; Laf-a-Lot
3; Girl Reserves 2, 3;
Session Room Banker
1, 2, 3, 4; Year-book
Staff 4; Group Leader
4; Squad Leader 4.



NORRIS, MARGARET

G. A. A. 1, 2; Laf-a-Lot 4; Girl Reserves 1; Dramatic Club 4; Class Play 3; Yearbook Staff 4; Prom Committee 3.



REYNOLDS, AVIS (12B)

G. A. A. 1, 2; Girls' Glee Club 1, 2, 3, 4; Laf-a-Lot 2, 3; Girl Reserves 1, 2; Dramatic Club 2, 3; Prom Committee 3; Class Officer, Secretary 2, Treasurer 3.



ROMBOUGH, JOE

(No picture.)

the vowels and consonants undergo when being converted into another language.

Modern English is a composite of several languages, Celtic, Danish, Anglo-Saxon, French, and others, which were introduced in different periods of England's history. Unlike other languages derived from the

Aryan tongue, English has no case endings or conjugation of verbs; this makes English a hard language for foreigners to learn correctly. Although it is difficult to learn and unmusical, it is one of the important languages of the world because of the force and vitality of the English-speaking nations.

In Waukesha High School each student, with the assistance of a teacher appointed to guide the class, is required to teach himself English grammar from the textbook. There are fourteen instructors in the English department.

The foreign language courses offered in Waukesha High are sufficiently varied to satisfy the desires of almost any student. Latin, a four-year course including Virgil and Cicero, is taught by two excellent teachers, Miss Price and Miss Fardy. Spanish, sometimes called a Latin language, the commercial language of North and South America, is ably tutored by Miss Kunde. French, which is also related to Latin and is the classical language of the modern world, is taught by Miss Wulfig. The latest addition to the foreign language course, German, which was first taught two years ago, is now becoming popular among the students, especially with Miss Wiese as teacher.

PFEIL, EYLEEN

G. A. A. 2, 3; Girls' Glee Club 1, 4; Girls' Chorus 2, 3, 4; Orchestra 3, 4; Laf-a-Lot 3, 4; Girl Reserves 1; All-School Play 3; Prom Committee 3.

ROSS, BETSY

G. A. A. 1, 2; Girls' Chorus 4; Laf-a-Lot 2; Girl Reserves 1; Student Council 1.

RACE, DONALD

Football 4; Cardinal Star Staff 4.

SANDERS, EVELYN

G. A. A. 2, 3, 4; Girls' Chorus 2; Dramatic Club 4; Session Room Banker 2; Yearbook Staff 4.

"tir no naom's na bhfile"

(The Land of Saints and Scholars)

FLOYD LOUNSBURY

The land of saints and scholars, and a country with traits and a history unlike any other—this is Ireland. An insight into her history reveals the soul and the desires of her people.

The beginning of the Irish nation, like the beginning of most nations, is hidden in the mist of antiquity. Unlike the natives of Britain and Scotland, the Irish in pre-Christian times were not brought into contact with the influences of Roman institutions or Roman culture. Consequently they developed a culture of their own, an individuality, and a civilization, in some respects, without equal. Great skill and accomplishment in metal work were theirs, and they engaged to some extent in shipbuilding and commerce. A love for music and a desire for learning were inherited traits. The poets were always musicians. The same sad and eerie quality of Irish poetry is apparent in the Irish music of which the hymn, "St. Patrick's Breastplate," is typical. Druidism was the pagan creed of this picturesque people. They worshiped the sun and the moon, and they venerated mountains, rivers and wells. Hardly any ministers of religion have ever been held in greater awe and respect than these ancient Druids.

Commerce and war finally brought the Gaelic people into contact with Britain and the Continent, and thus was Christianity gradually introduced into the island. St. Patrick was the apostle of Ireland, and although the dust of time has settled down upon his life and acts, his influence has never died.

Christianity spread, and the Irish monks exerted a great influence over all Europe. They were skilled in calligraphy and the fine arts, and many excelled as poets and musicians. Had it not been for these people, no one knows what our own civilization might be today. It was they who by irksome labor and incessant copying, preserved learning through the dark ages; it was in their monasteries that the fading spark of education was

SAWYER, MARY
FRANCES

G. A. A. 1, 2, 3; G.
A. A. Board 3; Girls'
Glee Club 1, 2, 3, 4;
Laf-a-Lot 2, 3, 4;
Girl Reserves 1;
Prom Committee 3.

SMITH, ELIZABETH

G. A. A. 1, 2, 3;
Class Captain 1;
Girls' Chorus 1; Laf-
a-Lot 1, 2, 3; Prom
Committee 3.

SMITH, VIDA

G. A. A. 1, 2, 4;
Girl Reserves 1, 2.

SKELTON, LYNNIE





THIEL, KARL
Class Team 2; Orchestra 2, 3, 4; Band 1, 2, 3, 4; Dramatic Club 4; Class Play 3; Session Room Banker 1; Prom Committee 3.

THOMAS, ANNA BELLE
G. A. A. 3, 4; Laf-a-Lot 3, 4.

VOHS, HELEN (12B)
G. A. A. 1, 2; Laf-a-Lot 3, 4; Girl Reserves 1, 2; Dramatic Club 1, 2, 3; Class Officer, Vice-President 1, 2, President 3.

fanned and kept alive until it once more burst into flame. The inherent impelling force within these men was their love and yearning for knowledge.

Ireland has long been an oppressed nation, and has been ruled with a merciless hand. We must remember under what trials and difficulties her monks diffused education and religion throughout the land, for it was unlawful to teach students in their schools, and these patient monks labored often with the sword of a foreign king hanging over their heads. Imprisonment or death was sometimes their lot, and their cloisters were often doomed to ruin.

"The reddened hands of foes would rive
Each lovely growth of cloister—crypt—
Dim folio, yellow manuscript
Where yet the glowing pigments live."

Ireland's intellectual glory has not been during the Middle Ages only, but in all past ages, as well as the present, she has produced famous poets and dramatists, and has made great contributions to our own English literature as well as to her own Gaelic literature. In recent years Ireland has made great strides in the field of literature. In this new Irish Renaissance are such prominent figures as William Butler Yeats, John Millington Synge, James Stephens, "AE," or George William Russell, Lennox Robinson, and Lady Gregory.

VAN NATTER, EVA
(No picture.)

VOLPANO, JOSEPHINE
(12B)
G. A. A. 1, 2, 3; Class Captain 3; Girls' Chorus 1, 2, 3; Session Room Banker 2; Group Leader 3.

"Still south I went and west, and south again,
Through Wicklow from the morning till the night,
And far from cities, and sights of men,
Lived with the sunshine and the moon's delight.

"I knew the stars, the flowers, and the birds,
The gray and wintry sides of many glens,
And did but half remember human words,
In converse with the mountains, moors, and fens."

—John Millington Synge.



Modern Drama

CLARENCE MOYLAN

After the Elizabethan period when drama had been at its height, it suffered a gradual decline. Today drama is having a revival of popularity and of quality. This revival is due to the influence of the Norwegian dramatist, Ibsen, whose influence is evident in the works of all modern playwrights.

Henrik Ibsen was born March 20, 1828, in Shien, Norway. His first play was published in 1850, and his last play fifty years later. The plays written during the last twenty-five years of his life are most important, for it was then he wrote "The Doll's House" and "Ghosts." Both plays show Ibsen's conception of the superiority of women over men. Ibsen's influence on contemporary drama is not due to any particular style of philosophy, but because he influenced playwrights to be themselves and write their best.

Another genius of drama is Gerhart Hauptmann, winner of the Noble Prize for Literature in 1912. His plays are mainly realistic, although some are romantic. Hauptmann is probably the greatest naturalist playwright even though all of his plays aren't naturalistic. His most popular play, "The Sunken Bell," is a poetic allegory.

The most famous English dramatist is George Bernard Shaw. Shaw's plays are famous not only for the manner in which his thoughts are expressed, but for the thoughts themselves. His plays, while they are comedies, deal with serious subjects. He will be remembered for his criticisms as well as for his plays. Shaw attracted attention through his unpopular opinions and by ridiculing customary conventions. Two of his plays produced in America by the Theatre Guild are "The Apple Cart" and "Getting Married."

A rival of Shaw's on the stage is Sir James Barrie. His plays are devoted to fancy, not to realism and satire. The best known of his plays, probably the best known of all modern plays, is "Peter Pan," a fairy tale.

SENIOR CLASS PLAY—"BAB"



An exemplary play of today is Rudolf Besier's "The Barretts of Wimpole Street," the most popular English play in recent years. It is the love story of two poets, Elizabeth Barrett and Robert Browning. Elizabeth, who is an invalid, and her two sisters and six brothers are totally dominated by their father. Robert Browning is introduced to Elizabeth in her room, because she is an invalid who cannot walk. They fall in love with each other, but their marriage is objected to by Elizabeth's father, who doesn't wish her to have any happiness except that which he has planned. Later when Elizabeth learns what kind of man her father really is, she is so horror-stricken that she leaves him and elopes with Robert Browning.

Previous to the twentieth century Irish literature had been dominated by English thought and feeling, but in 1890, under the leadership of Yeats, Lady Gregory, and John Synge, Irish literature had its revival. The most important part of this movement was the founding of the Abbey Theatre in 1904. Its chief dramatists are W. B. Yeats, John Synge, and Sean O'Casey. The best known play of Yeats, a leader in the movement, is "The Land of Heart's Desire." Synge's plays are different from the mystic, fanciful plays of Yeats. His plays are based on the lives of Irish peasants. The plays of Sean O'Casey, "Juno and the Paycock," and "The Plough and the Stars," are fantastic. They mix the humor of Irish character with the tragedies of the struggle for independence.

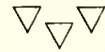
The foremost playwright in America is Eugene O'Neill. His earlier plays, "Anna Christie" and "Strange Interlude," placed him in the lead of American

ALL-SCHOOL PLAY—"THE PIPER"



playwrights. His later plays are not so good as the early ones, but despite that they are better than the plays of other Americans.

A recent play by Marc Connelly has caused a sensation in literary circles. The play, "The Green Pastures," shows the negroes' conception of God. They consider God to be just like them in appearance and in virtues. This play showed Marc Connelly to be a writer of great promise.



"A Song of Wales"

BARBARA GREGORY

Since the day that the gallant Llewellyn was killed, Wales has been joined to England in government, but such was the spirit of the people that it was not to be downed by conquest. Wales still maintains her own Gaelic language despite her powerful neighbor, England.

Many centuries ago, a small group of men was driven back by the Celts from the rich valleys to the distant mountains where no one yet had had the courage to settle. They were not the type of men to be content with their poor conditions. They improved their homes and soon had a small but happy kingdom untroubled by the invasions of foreign tribes. There soon commenced to grow within them an extreme feeling of love and confidence in their home-land. The mountains which on their arrival had seemed gray and bleak, took on new beauty in their eyes, and they saw the sea in a new light as it roared and frothed on the rocks. During this period, an imperishable spirit became inherent in the people.

Though the Welsh were and still are a people of dreams, they were also industrious and thrifty. They worked hard on their little farms and kept their fire-sides bright with contentment. But although the Welsh people have always seemed to be happy, there have been many sad occasions in their lives—in fact, ever since we have any record of them, they have been pushed to the worst places and given the most unpleasant tasks by stronger nations; yet through it all they have remained optimistic by means of one precious gift which in turn they give to us—Song—in the form of ballads and legends passed down from generation to generation through many centuries. Everywhere—everyone sings—by the crackling fire-side—on the roads—in the fields—in shining palaces and theatres—in every walk of life Welsh songs are sung. A pitiful example of this is found in the streets of London today. Amid the bustle and hurry of London life, in rain and bitter cold, are found the old Welsh miners singing for a bite of food or a few pennies for the relief of their brothers at home.

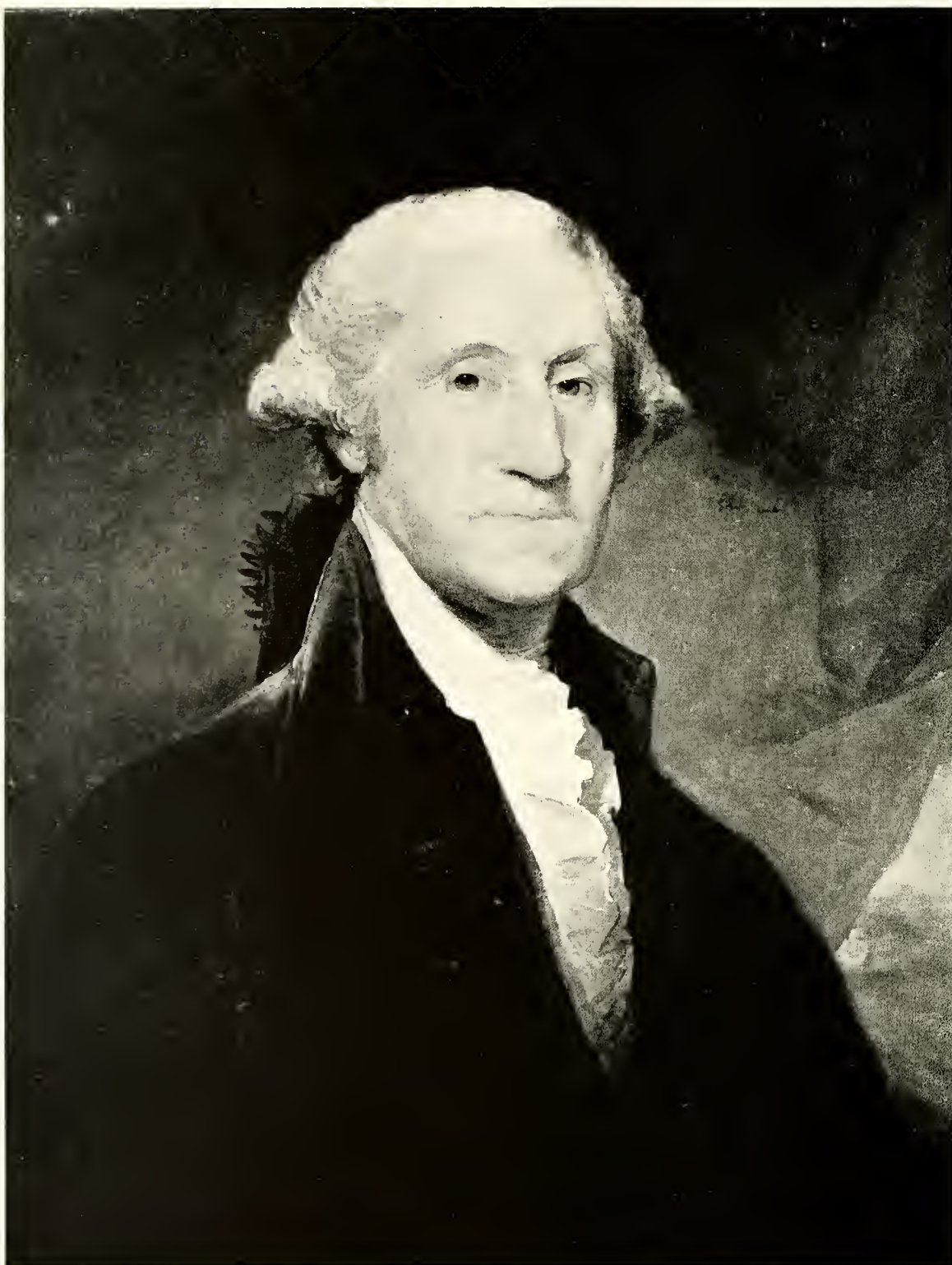
It is this invincible soul of music which has woven for the world a wonderful picture of real life, of the feelings and thoughts of a participant in it—and which has gained for this tiny nation the merited title of "The Cradle of European Romance."

GEORGE WASHINGTON

(Courtesy of Metropolitan Museum of Art, New York)

The portrait of the father of our country is especially appropriate in this year, the two-hundredth anniversary of the birth of George Washington.

This portrait is by the great American portrait painter, Gilbert Stuart, and represents Washington in young manhood, the Washington that won the Revolution.



CHAPTER THREE

Law and Government



ANY biographies and articles have been written about George Washington, but none shows his true character and personality so clearly as do his own writings.

In keeping with the Washington celebration we are printing some of his more interesting personal letters and extracts from his journal.

SITTING FOR HIS PORTRAIT

In for a penny, in for a pound, is an old adage. I am so hackneyed to the touches of the painter's pencil, that I am now altogether at their beck; and sit, "like Patience on a monument," whilst they are delineating the lines in my face. It is a proof, among many others, of what habit and custom can accomplish. At first I was as impatient at the request, and as restive under the operation, as a colt is of the saddle. The next time I submitted very reluctantly but with less flouncing. Now, no dray-horse moves more readily to his thrill than I to the painter's chair. It may easily be conceived, therefore, that I yielded a ready obedience to your request and to the views of Mr. Pine.

TO JOHN WASHINGTON

Fort Cumberland, 14 May, 1755.

Dear Brother:

As wearing boots is quite the mode, and mine are in a declining state, I must beg the favor of you to procure me a pair that are good and neat and send them to Major Carlyle, who, I hope, will contrive to forward them as quickly as my necessity requires.

I see no prospect of moving from this place soon, as we have neither horses nor wagons enough, and no forage, except what is expected from Philadelphia; therefore, I am well convinced that the trouble and difficulty we must encounter in passing the mountains, for the want of proper conveniences, will equal all the difficulties of the campaign; for I conceive the march of such a train of artillery, in these roads, to be a tremendous undertaking. As to any danger from the



SENIOR STUDENT COUNCIL

Standing, left to right—Laing, Willison, Murray, McKellips, Blott, McDougall, Wolf, Neuman, Mrs. Carroll, Schley, Murphy. Seated—Golemeske, Bassett, Weinkauf, Engle, Holloway, Owens, Powell, Roberts, Schroeder, Hardtke, Sell, Crump, Sherman, Goldsmith, Birch, L. J., Fisher, Gregory, Burtch, Peterson, Burtch, E., Vetto.

enemy. I look upon it as trifling, for I believe the French will be obliged to exert their utmost force to repel the attacks to the northward, where Governor Shirley and others, with a body of eight thousand men, will annoy their settlements, and attempt their forts.

The general has appointed me one of his aides-de-camp, in which character I shall serve this campaign agreeably enough, as I am thereby freed from all commands but his and give his orders, which must be implicitly obeyed.

I have now a good opportunity, and shall not neglect it, of forming an acquaintance, which may be serviceable hereafter, if I find it worth while to push my fortune in the military line.

I have written to my two female correspondents by this opportunity, one of whose letters I have enclosed to you, and beg your deliverance of it. I shall expect a particular account of all that has happened since my departure.

I am, dear Jack,

Your Most Affectionate Brother.

December 23.—When I got things ready to set off, I sent for the Half-King, to know whether he intended to go with us or by water. He told me that White Thunder had hurt himself much, and was sick and unable to walk; therefore he was obliged to carry him down in a canoe. As I found he intended to stay a day or two, and knew that Monsieur Joncaire would employ every scheme to set him against the English, as he had before done, I told him I hoped he would guard against his flattery, and let no fine speeches influence him in their favor. He desired I might not be concerned, for he knew the French too well for anything to engage him in their favor; and that though he could not go down with us, he yet would endeavor to meet at the Fork with Joseph Campbell, to deliver

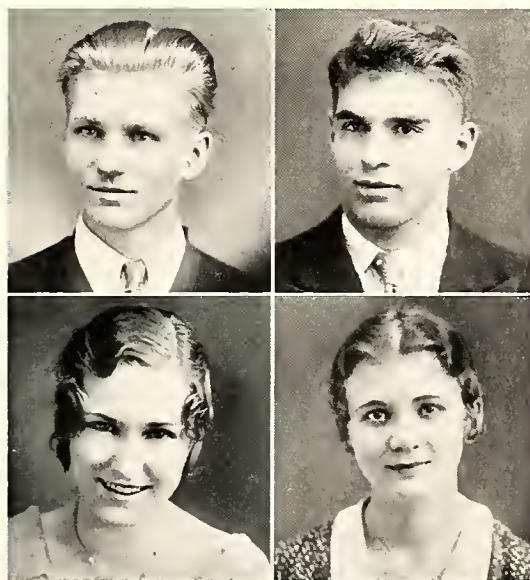
a speech for me to carry to his Honor the Governor. He told me he would order the Young Hunter to attend us and get provisions, etc., if wanted.

Our horses were now so weak and feeble, and the baggage so heavy (as we were obliged to provide all the necessities which the journey would require), that we doubted much their performing it. Therefore, myself and others, except the drivers, who were obliged to ride, gave up our horses for packs, to assist along with the baggage. I put myself in an Indian walking-dress, and continued with them three days, until I found there was no probability of their getting home in any reasonable time. The horses became less able to travel every day; the cold increased very fast; and the roads were becoming much worse by a deep snow, continually freezing; therefore, as I was uneasy to get back, to make report of my proceedings to his Honor the Governor, I determined to prosecute my journey, the nearest way through the woods, on foot.

Accordingly, I left Mr. Van Braam in charge of our baggage, with money and directions to provide necessities from place to place for themselves and horses, and to make the most convenient dispatch in travelling.

I took my necessary papers, pulled off my clothes, and tied myself up in a watch-coat. Then, with gun in hand, and pack on my back, in which were my papers and provisions, I set out with Mr. Gist, fitted in the same manner, on Wednesday the 26th. The day following, just after we had passed a place called Murdering Town (where we intended to quit the path and steer across the country for Shannopin's Town), we fell in with a party of French Indians, who had lain in wait for us. One of them fired at Mr. Gist or me, not fifteen steps off, but fortunately missed. We took this fellow into custody, and kept him until about nine o'clock that night, then let him go, and walked all the remaining part of the night without making any stop, that we might get the start so far as to be out of

the reach of their pursuit the next day, since we were well assured they would follow our track as soon as it was light. The next day we continued travelling until quite dark, and got to the river about two miles above Shannopin's. We expected to have found the river frozen, but it was not, only about fifty yards from each



BORNHEIMER, EDWARD
Glee Club 4.

DISANTIS, CHESTER
Football 1, 2, 3, 4; Captain 4; Basketball 2, 3; Baseball 1, 2, 3, 4; Class Team 1, 2; Track 1, 2, 3, 4; Boys' Glee Club 1, 2, 3; Class Play 3; Volleyball 1, 2, 3, 4.

GOETZELMAN, SEVELLA
(12B)
G. A. A. 1, 2, 3; Girls' Chorus 1; Laf-a-Lot 1, 2, 3; Dramatic Club 1, 2, 3; Session Room Banker 1, 2; Prom Committee.

HOEVELER, FRANCES (12B)
G. A. A. 1, 2; G. A. A. Board 1; Girls' Glee Club 1, 2, 3; Girl Reserves 1, 2; Session Room Banker 1, 2, 3; Prom Committee 3; Student Council 1; S. C. A. Cashier 3; Junior High School Coach 2.



JUNIOR STUDENT COUNCIL

First Row, left to right—Lockman, Roberts, Smart, Dunn, Mueller, Holek, Bremer, Christoph, Hey, Willison.
 Second Row—Loebl, Schultz, Gavigan, Crump, Brown, Wilcox, Davies, Callen, Gaul. Third Row—Italiano, Knight, Brewer, Bugbee, Graffinberger, Hahn, Pugh, Burnell, Rowlands.

shore. The ice, I suppose, had broken up above, for it was driving in vast quantities.

There was no way for getting over but on a raft, which we set about, with but one poor hatchet, and finished just after sun-setting. This was a whole day's work; we next got it launched, then went on board of it, and set off; but before we were half-way over we were jammed in the ice, in such a manner that we expected every moment our raft to sink, and ourselves to perish. I put out my setting-pole to try to stop the raft, that the ice might pass by, when the rapidity of the stream threw it with so much violence against the pole that it jerked me out into ten feet of water; but I fortunately saved myself by catching hold of one of the raft-logs. Notwithstanding all our efforts, we could not get to either shore, but were obliged, as we were near an island, to quit our raft and make to it.

The cold was so extremely severe, that Mr. Gist had all his fingers and some of his toes frozen, and the water was shut up so hard, that we found no difficulty in getting off the island on the ice in the morning, and went to Mr. Frazier's. We met here with twenty warriors, who were going to the southward to war; but coming to a place on the head of the Great Kenhawa, where they found seven people killed and scalped (all but one woman with very light hair), they turned about and ran back, for fear the inhabitants should rise and take them as the authors of the murder. They report that the bodies were lying about the house, and some of them much torn and eaten by the hogs. By the marks which were left, they say they were French Indians of the Ottawa nation, who did it.



HOGAN, FRANK
Basketball 4; Boys' Glee
Club 4; Volleyball 4.

KOMBEREC, HARRIET
Entered from Necedah
High School.

LEMKE, MARIE
G. A. A. 3.

MAGNUSSON, MARGARET
G. A. A. 3, 4; Cardinal
Star Editor 4; Library
Round Table 4; Honor
Society 4; S. C. A.
Cashier 4; Squad Leader
3, 4.

As we intended to take horses here, and it required some time to find them, I went up about three miles to the mouth of Youghiogany, to visit Queen Aliquippa, who had expressed great concern that we passed her in going to the fort. I made her a present of a watch-coat and a bottle of rum, which latter was thought much the better present of the two.

Tuesday, the first of January, we left Mr. Frazier's house, and arrived at Mr. Gist's, at Monongahela, the second, where I bought a horse and saddle. The sixth, we met seventeen horses loaded with materials and stores for a fort at the Fork of the Ohio, and the day after, some families going out to settle. This day, we arrived at Wills Creek, after as fatiguing a journey as it is possible to conceive, rendered so by excessive bad weather. From the first day of December to the fifteenth there was but one day on which it did not rain or snow incessantly; and throughout the whole journey we met with nothing but one continued series of cold, wet weather, which occasioned very uncomfortable lodgings, especially after we had quitted our tent, which was some screen from the inclemency of it.

On the eleventh, I got to Belvoir, where I stopped one day to take necessary rest; and set out and arrived in Williamsburg the sixteenth, where I waited upon his Honor the Governor, with the letter I had brought from the French commandant, and to give an account of the success of my proceedings. This I beg leave to do by offering the foregoing narrative, as it contains the most remarkable occurrences which happened in my journey.

I hope what has been said will be sufficient to make your Honor satisfied

with my conduct: for that was my aim in undertaking the journey, and chief study throughout the prosecution of it.

TO JOHN WASHINGTON

Dear Brother:

Youghiogany, 28 June, 1755.

Immediately upon our leaving the camp at George's Creek, on the fourteenth instant, from whence I wrote to you, I was seized with a violent fever and pain of

the head, which continued without intermission until the twenty-third, when I was relieved, by the general's absolutely ordering the physician to give me Dr. James's powders, one of the most excellent medicines in the world. It gave me immediate ease, and removed my fever and other complaints in four days' time. My illness was too violent to suffer me to ride; therefore I was indebted to a covered wagon for some part of my transportation; but even in this I could not continue far. The jolting was so great, that I was left upon the road, with a guard and some necessities, to wait the arrival of Colonel Dunbar's detachment, which was two days' march behind us, the general giving his word of honor that I should be brought up before he reached the French fort. This promise, and the doctor's declaration, that if I persevered in my attempts to go on, in the condition I then was, my life would be endangered, determined me to halt for the above mentioned detachment.

As the communication between this and Wills Creek must soon be too dangerous for single persons to pass, it will render the intercourse of letters slow and precarious; therefore I shall attempt (and will go through it if I have strength) to give you an account of our proceedings, our situation, and prospects at present; which I desire you will communicate to Colonel Fairfax, and others, my correspondence, for I am too weak to write more than this letter.

DEBATING TEAM

Standing—Hulburt, Burdick, McDougall, Mr. Grueneisen, Coach. Seated—Greulich, J. Zillmer, Magnusson, Owen.





PIONEER WOMAN

(Courtesy of Department of Commerce, Ponca City, Oklahoma.)

This statue, erected at Ponca City, Oklahoma, as a monument to the pioneer motherhood of America, was a gift of Mr. E. W. Marland of Ponca City to the Nation. Models were submitted by twelve great sculptors and were voted upon by over one hundred thousand visitors.

The winning model, by Bryant Baker, represents, not the pioneer woman after she has arrived and has been bent with toil and hardship, but the woman setting forth, buoyant, determined, equipped with her bundle and her Bible, and with her son at her side, the promise of the future.

ever, that the number reduced by this second attempt was only from two hundred and ten or twelve, to two hundred, which had no perceivable effect.

The general, before they met in council, asked my private opinion concerning the expedition. I urged him, in the warmest terms I was able, to push forward, if he even did it with a small but chosen band, with such artillery and light stores as were necessary; leaving the heavy artillery, baggage, and the like with the rear division of the army, to follow by slow and easy marches, which they might do safely while we were advanced in front. As one reason to support this opinion, I urged that, if we could credit our intelligence, but the French were weak at the Fork at present, but hourly expected reinforcements, which, to my certain knowledge, could not arrive with provisions, or any supplies, during the continuance of the drought, as the Buffalo River (*Riviere aux Boeufs*), down which was their only communication to Venango, must be as dry as we now found the Great Crossing of the Youghiogany, which may be passed dry-shod.

In the letter which I wrote to you from George's Creek, I acquainted you that, unless the number of wagons was retrenched and the carriage-horses increased, we should never be able to see Fort Duquesne. This, in two days afterwards (which was about the time they got to the Little Meadows, with some of their foremost wagons and strongest teams), they themselves were convinced of; for they found that, besides extreme difficulty of getting the wagons along at all, they had often a line of three or four miles in length; and the soldiers guarding them were so dispersed, that, if we had been attacked either in front, centre, or rear, the part so attacked must have been cut off or totally routed, before they could be sustained by any other corps.

At the Little Meadows a second council was called (for there had been one before), wherein the urgency for horses was again represented to the officers of the different corps, and how laudable a further retrenchment of their baggage would be, that the spare ones might be turned over for the public service. In order to encourage this, I gave up my best horse which I have never heard of since, and took no more baggage than half my portman-teau would easily contain. It is said, how-

This advice prevailed, and it was determined that the general, with one thousand two hundred chosen men, and officers from all the different corps, under the following field officers, viz., Sir Peter Halket, who acts as brigadier, Lieutenant-Colonel Gage, Lieutenant-Colonel Burton, and Major Sparks, with such a number of wagons as the train would absolutely require, should march as soon as things could be got in readiness. This was completed, and we were on our march by the 19th, leaving Colonel Dunbar and Major Chapman behind, with the residue of the two regiments, some independent companies, most of the women, and, in short, everything not absolutely essential, carrying our provisions and other necessaries upon horses.

We set out with less than thirty carriages, including those that transported the ammunition for the howitzers, twelve-pounders, and six-pounders, and all of them strongly horsed; which was a prospect that conveyed infinite delight to my mind, though I was excessively ill at the time. But this prospect was soon clouded, and my hopes brought very low indeed, when I found that, instead of pushing on with vigor, without regarding a little rough road, they were halting to level every molehill, and to erect bridges over every brook, by which means we were four days in getting twelve miles.

At this camp I was left by the doctor's advice and the general's positive orders, as I have already mentioned, without which I should not have been prevailed upon to remain behind; as I then imagined, and now believe, I shall find it no easy matter to join my own corps again, which is twenty-five miles in advance. Notwithstanding, I had the general's word of honor, pledged in the most solemn manner, that I should be brought up before he arrived at Fort Duquesne. They have had frequent alarms, and several men have been scalped; but this is done with no other design than to retard the march, and to harass the men, who, if they are to be turned out every time a small party attacks the guards at night (for I am certain they have not sufficient force to make a serious assault), the enemy's aim will be accomplished by the gaining of time.

I have been now six days with Colonel Dunbar's corps, who are in a miserable condition for want of horses, not having enough for their wagons; so that the only method he had of proceeding is to march with as many wagons as these will draw, and then halt till the remainder are brought up with the same horses, requiring two days more; and shortly, I believe, he will not be able to stir at all. There has been vile management in regard to horses.

MANN, MARY FRANCES
G. A. A. 3, 4; Girl Reserves 4.

MICH, CAMILLA
G. A. A. 3, 4; Cardinal Star Staff 4; Class Volleyball Team 3.

MICKLER, WALTER
(No picture.)





BORDER, WHITE MAN'S LAND

(Courtesy Metropolitan Museum of Art)

Solon Borglum is a leading American sculptor of Western life. This statue shows the Indian's confidence in his horse, and depicts life at the early American frontier just past the white man's border.

My strength will not admit of my saying more, though I have not said half that I intended concerning affairs here. Business I shall not think of, but depend solely upon your management of all my affairs, not doubting that they will be well conducted. I am, etc.

TO MRS. MARY WASHINGTON, NEAR FREDERICKSBURG

Honored Madam:

Fort Cumberland, 18 July, 1755.

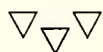
As I doubt not but you have heard of our defeat, and, perhaps, had it represented in a worse light, if possible, than it deserves, I have taken this earliest opportunity to give you some account of the engagement as it happened, within ten miles of the French fort, on Wednesday the 9th instant.

We marched to that place without any considerable loss, having only now and then a straggler picked up by the French and scouting Indians. When we came there we were attacked by a party of French and Indians, whose number, I am persuaded, did not exceed three hundred men; while ours consisted of about one thousand three hundred well-armed troops, chiefly regular soldiers, who were struck with such a panic that they behaved with more cowardice than it is possible to conceive. The officers behaved gallantly in order to encourage their men, for which they suffered greatly, there being near sixty killed and wounded; a large proportion of the number we had.

The Virginia troops showed a good deal of bravery, and were nearly all killed; for I believe, out of three companies that were there, scarcely thirty men are left alive. Captain Peyrouny, and all his officers down to a corporal, were killed. Captain Polson had nearly as hard a fate, for only one of his was left. In short, the dastardly behavior of those they call regulars exposed all others, that were in-

clined to do their duty, to almost certain death; and at last, despite of all the efforts of the officers to the contrary, they ran, as sheep pursued by dogs, and it was impossible to rally them.

The general was wounded of which he died three days after. Sir Peter Halket was killed in the field, where died many other brave officers. I luckily escaped without a wound, though I had four bullets through my coat, and two horses shot under me. Captains Orme and Morris, two of the aides-de-camp, were wounded early in the engagement, which rendered the duty harder upon me, as I was the only person then left to distribute the general's orders, which I was scarcely able to do, as I was not half recovered from a violent illness that had confined me to my bed and a wagon for above ten days. I am still in a weak and feeble condition, which induces me to halt here two or three days in the hope of recovering a little strength, to enable me to proceed homewards; from whence, I fear, I shall not be able to stir till towards September; so that I shall not have the pleasure of seeing you till then, unless it be in Fairfax. Please to give my love to Mr. Lewis and my sister; and compliments to Mr. Jackson, and all other friends that inquire after me. I am, honored madam, your most dutiful son.



Student Council

The Student Council, a student government organization, meets every Thursday in the library during the twenty-minute period. The members consist of representatives from each class, elected by their respective classes, and holding their membership for a term of one semester. The officers are elected by the whole school, from the Junior and Senior Classes. Each member is placed on a standing committee, each of which has charge of some phase of the organization's work. The several committees perform such duties as the management of the Lost and Found, the hall monitors, the pep meetings, the Wednesday assemblies, and the social affairs of the school.

The councils this year have been quite successful. This is due largely to the able guidance of Mrs. Carroll, who has been the faculty adviser for the last eight years. It has been a pleasure to work with her, and the members appreciate her co-operation. Mrs. Carroll's departure from Waukesha in the near future is to be regretted.

PRIOR, MARGARET

G. A. A. 2, 3, 4; Girl
Reserves 2.

STONE, WARREN

Class Team, 3, 4; Agri-
culture Club 3, 4.



The United States and World Peace

DR. MAUDE MENDENHALL

Even before the Great War individual citizens of the United States had been active in the promotion of international conferences and organizations to consider how international quarrels might be settled without recourse to arms. She had employed arbitration strikingly in the adjudication of some of her own difficulties. The national attitude and policy had been almost uniformly peaceful since Washington's day.

During the Great War our national leadership devolved on Woodrow Wilson. Probably no man was ever more ardent for peace. His "Fourteen Points," while they later failed of complete realization, will always remain a great and fundamental peace document published in the terrible midst of war.

Wilson stood for disarmament as a means to peace. In Article IV of the Points occur these words: "Absolute guarantees will be given and taken that national armaments will be reduced to the lowest point consistent with domestic safety." This statement loomed large, especially in German eyes, when on November 11, 1918, the Armistice was signed and the Great War ended.

To President Wilson it was very clear that the formation of an organization through which the world might continue to adjudicate its international difficulties was the most important business before the Versailles Peace Conference. He gave all he had and was to secure the incorporation of the League of Nations Covenant in the Peace Treaty. He gave his life in a futile attempt to secure the adoption of that Treaty by the Senate of the United States.

But while the League organization proved politically unacceptable in 1919 and has never been accepted since, yet the United States as a nation and the ma-

WILLIAMS, BETTY

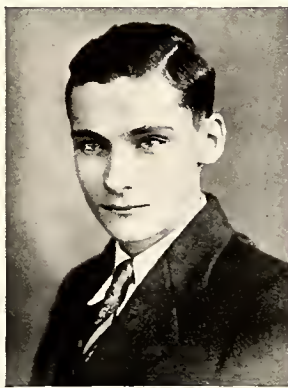
G. A. A. 1, 2, 3; Girls' Glee Club 1, 2, 3, 4; Laf-a-Lot 2; Girl Reserves 1; Dramatic Club 3; Session Room Banker 1, 2; Prom Committee 3; Class Officer, Treasurer 2; Tennis Champion 1, 2, 3.

ZILLMER, EDNA

G. A. A. 3, 4; Class Captain 3; S. C. A. Cashier 4; G. A. A. Group Leader 4; Honor Society 4.

YOUNG, JOHN

Eagle Scout.



jority of its citizens have ever since been passionately desirous of World Peace. They realize its necessity without being fully persuaded as to the best course of procedure to secure its achievement.

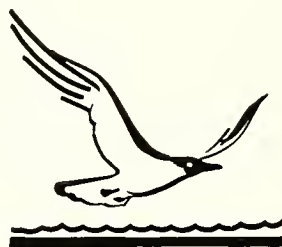
In 1921 in the separate peace treaty with Germany the United States assumed both specified and implied obligations to work for peace and disarmament.

In 1921-1922 the Washington Naval Conference, largely through the work of Charles Evans Hughes, took forward steps toward naval reduction, especially of capital ships: in 1923 Americans participated ably in discussions leading to the Geneva Protocol; in 1927 we shared in a second Naval Conference at Geneva; in 1928 the United States became a signatory to the Briand-Kellogg Pact renouncing war as an instrument of national policy; in 1930 she sat in the London Naval Conference. At all times she has had an honorable and effective participation in the work of the League of Nations Secretariat as it has entered upon various undertakings looking to the amelioration of world conditions through control of white slave traffic, opium trade, etc.

At this writing (March 21, 1932) the First Disarmament Conference has been in session at Geneva since February 2. The United States is ably and efficiently represented by Hugh Gibson, Senator Swanson, and Miss Mary Wooley.

The peaceful attitude of the United States and of its leading statesmen and diplomats as well as of the vast majority of its citizens is universally recognized. It is safe to say that in the future as in the past the United States will go as far and go as fast on the road to peace as she may go with national safety and national honor. She will be no laggard; rather she will be a leader in the race toward peace. At the same time she will not get so far out in the advance of the line as to become a target for the war-disposed. There are yet nations whose history, traditions, and policies may well give them a less peaceful psychology than is in-born in the citizens of the Great Republic of the West. She will hardly weaken her defences to the point of vulnerability until assured of a world-wide goodwill—and will-to-peace.

Dr. Maude Mendenhall is Dean of Women at Carroll College, previously having been Assistant Dean of Women at the University of Wisconsin. She is nationally known for her talks on world peace. Her extensive education and experience with college students make her a very efficient Dean of Women and Professor of History.



GLASS-BLOWERS OF MURANO

(Courtesy of Metropolitan Museum of Art, New York)

The American painter, Charles Fredrich Ulrich, who delights in painting people working at their profession, has in this picture given us a glimpse of glass-blowers in the Italian city, Murano, plying their trade which has been an art since many centuries before the dawn of Christianity.



CHAPTER FOUR

Science



THROUGH Miss Mina MacDonald, Secretary of the West of Scotland District Council of the League of Nations Union, we have received a message from Mr. Compton Mackenzie, author and educator. He is indeed, to quote Miss MacDonald, a very famous man, and, as far as young people are concerned, one of the most attractive Scottish figures of the present day. Mr. Mackenzie's message follows:

"Perhaps the chief contribution of Scotland to culture is democratic education in which Scotland may be said to have experimented before any other nation. Scotland, too, may be given gratitude or ingratitude, according to your economic ideas, for the banking system of the present day. Although Scottish romantic literature cannot be compared in quantity or quality with English romantic literature, Scotland itself has inspired more romantic literature in other nations than perhaps almost any other nation. But to my mind the greatest debt the world owes to Scotland is the example that a small and comparatively barren country has given of breeding a race armed mentally and physically to make its influence felt for good in every part of the globe: and many of those qualities of which American children are proud to be heirs were bequeathed to them long ago by Scotsmen.

"COMPTON MACKENZIE."

To American students of the Middle West, Compton Mackenzie is a romantic personage. He is the son of the well-known actor and playwright, Edward Compton, and brother of the actress, Fay Compton. After studying at St. Paul's, an English public school of London, he attended Magdalen College, Oxford, where he distinguished himself in dramatic and literary circles. He received his A. B., second class in Modern History, in 1904. A year later, he married Faith



SCIENCE CLUB

Back Row, left to right—Crump, Baird, Lorier, Melville, Frank, Gorman, Lounsbury, F., Schorgrund, Lounsbury, E., McCarragher, Leberman. Front Row—Preston, Muehl, Marshek, Winter, Blott, Meier, Mr. Humbert, McNaught, Ries, Greulich, Zillmer, E.

Stone, daughter of Rev. E. D. Stone, one time Master of Eton College; and he and his wife withdrew to Cornwall, where he settled down to the business of writing. His first great success was the novel, "The Passionate Elopement," which ran through four editions during its year of publication, 1911. Then followed lyrics, reviews, and plays. He came to New York to superintend the dramatic production of his second novel, "Carnival," in 1912.

He was living in Capri when the World War broke out. He went on the Dardenelles Expedition as a lieutenant in the Royal Marines, and became military control officer at Athens in 1916, and director of an Intelligence Department in Syria in 1917. He was made chevalier of the Legion of Honor, and received other war recognitions.

Since the war, he has written many novels and poems. He owns the Isle of Jethou in the Channel group, and also another rocky island off the coast of Scotland. Until recently he made his home on these islands when he was not living at his villa in Capri. During the past year he has been elected President of Glasgow University.

Among his works are "Fairy Gold," describing the life on the Channel Islands; "Gallipoli Memories," and "Athenian Memories."



Flood-Time

WILBUR REIMER

Wilbur Reimer, a graduate of the class of '31, rowed down the Fox River with two of his High School friends. He found the trip so interesting that he consented to write about it for the Year-book.

During March and April the ever-rising sun melts the snowbanks and drifts which cover the countryside after a long, hard winter. Tiny streams trickle from underneath the drifts, merge with one another, form into larger streams, join creeks and finally enter the slow muddy Fox. Hundreds of these small streams and a heavy rain now and then combine to make the river above its normal level. At this time of the year a boat can most easily pass down the river.

Of these facts only the one that the river was high interested three young boys who could be seen rowing down the river. One of them sat in the front evidently on the watch for snags and sunken logs. The one in the rear steered the boat with a paddle made of a board from some farmer's fence. Between the two, the third was engaged in rowing and already had his shirt off even though it was still quite early in the morning and quite cool. This craft was heavily laden to the gunwale with food, clothing, guns, and various other necessities, and consequently set quite deep in the water. Despite this the rower was making very good time because his boat was small and light. From time to time the lookout would shout, "Hard left!" "Hard right!" which meant the rower should pull hard on the right oar or the left oar, depending which was called. This way the lookout could guide the boat through dangerous places.

A short distance ahead of them, in the direction they were going, a horse was feeding. The wind was blowing from him toward the approaching boys and for this reason their scent was not carried to his nostrils; nor did the water give forth any sound beneath the skillful rowing. So intent was the horse upon his feeding that the three were able to get within a rod of him. Suddenly the horse threw up his head, his nostrils distended wide in terror. He took one short look, wheeled sharp and galloped away, the dull, hollow sound of the heavy hoofs drowning out the laughter of the boys. In a moment he came back only to snort, toss his head, and gallop away. As the boat went on, the horse, full of curiosity, followed at what seemed a safe distance. Long after the boat passed down the river the horse watched from where he had been stopped by a fence enclosing the pasture.

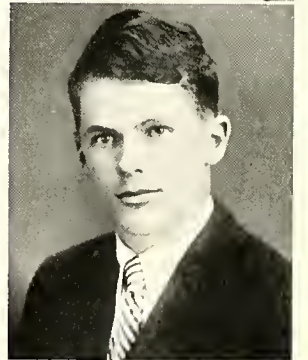
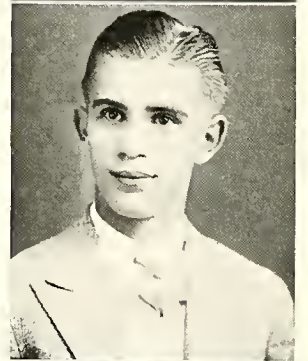
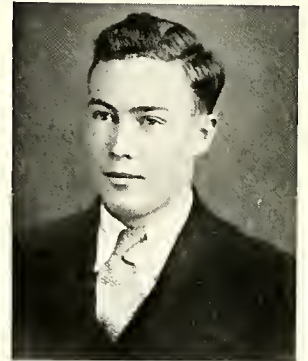
In the numerous shallow places in the river were literally hundreds of carp. Every spring these carp gathered here for the purpose of spawning. In water barely deep enough to swim in, as many as twenty or thirty carp could be seen at one time, all wallowing in the mud. Big whoppers they were. Many weighed

from fifteen to twenty pounds and a single female probably contained about five million eggs. As they swam around, their dorsal fin and often their backs stuck out of the water. One needed very little imagination to picture them as sharks swimming about.

The boat containing the three boys was now approaching one of these spawning beds. Quite a ways ahead they had seen the fish and had got a shotgun ready. The one in the front held the gun until they were fairly in the midst of the carp. Taking aim at the largest and nearest, he let go. At the report the water was instantly torn apart as the carp frantically sought every possible escape. One especially large fish left a wake behind like a steamboat. Inside of fifteen seconds the spawning bed was deserted, but on the surface floated the first carp.

The boat continued on leisurely, around bend after bend, taking in new thrills and experiences like a veteran. They had just rounded a particularly sharp bend and came upon a herd of Holstein cows drinking at the river's edge. These cows gave a very realistic exhibition of what a herd of wild African buffaloes might do. At the sight of the boat, the whole herd rushed away from the bank, then wheeled sharp, and in a compact mass as if for protection, rushed the boat. On and on they came until they reached the water's edge. Then once more they rushed the boat, the ones in the rear pushing forward, those in the front holding back. Three or four times they repeated this, but they could not get up enough courage to come all the way. You may be sure the three did not give them much of a chance.

The river was now moving slower and had formed many shallow spots. Frequently the water was so shallow that the boat had to be dragged over the sand bars. At times two of the boys walked on the bank and the third rowed along. The reason for the shallow water was that the river was entering a broad flat marsh. Here very few people entered, for the simple reason nothing interested them there, con-



ADAMS, LESTER

Entered from Janesville High School; Volleyball 3.

BLOOM, RAY

Basketball 2, 3, 4; Baseball 3; Class Captain 3; Track 1; French Club 2; Class Play 3; Cardinal Star Staff 4; Prom Committee 3; Volleyball 1, 2, 3, 4; Cross Country 2.

BLOTT, WILBUR

French Club 2; Session Room Banker 1; Prom Committee 3; Class Officer 3; Student Council 1, 2, 3, 4; Lost and Found 4; President Student Council 4.

BROWNE, ANNA

G. A. A. 2; Session Room Banker 3, 4.

sequently wild life was more abundant and tame. As the boat went down the river, red-winged blackbirds swayed from the tree tops which lined the banks, sora and king rails called from the wet marshy shores, the sudden plop and the tell-tale ring on the water showed where a muskrat had first seen the boat. On all of the flat, sunny banks great flat-backed turtles were sunning themselves. Many of them were as large as a big plate and only an inch and one-half thick. As the boat approached they slid hastily into the water. Once among an exceptionally large group, a turtle nearly as thick as it was wide, was found. This was a so-called box tortoise and it looked just what its name implied. Everywhere on the shores skeletons of the dead turtles were lying. The mud probably claimed the shells of untold generations of turtles. After a bit the banks became more elevated and woods and brush lined the shores. Here many dead trees were standing stark and bare. Many were stripped of their branches and only had the bare trunks remaining. As was usual in such cases, woodpeckers finding easy digging had made their homes in those trees. Birds could be seen all along the banks drinking or bathing or hunting for insects. Twice they encountered the rare prothonotary warbler with its bright yellow vest.

After many windings, turning and doubling back, the course of the river led out of the big marsh. Just on the edge of the marsh the three boys ate their lunch. Like real explorers they had stopped at the mouth of a small stream which flowed into the river. Despite the two or three half-pound bars of chocolate they had already consumed, they were ravenously hungry. Immediately they produced from the mess in the boat, sandwiches, hard-boiled eggs, coffee, meat, apples, candy, and all other things which are taken along on such a trip as this. Sandwich after sandwich disappeared and even then they would not have stopped had they not realized the need for something later in the day.

After they were through, they stretched out in the warm sun to rest. In a tree nearby a red-winged blackbird flitted his tail nervously because the boys

were near his nest. On the opposite bank a song sparrow sang steadily and as if no one was around. In some unknown way a cruising butterfly, a brilliant red-admiral, found an apple core deep in some bushes where it had been thrown. In just as mysterious a way it was presently joined by a somber mourning cloak. For a long time they hovered around the apple core and now and then decided to drink the juices.

Within half an hour the three were off again and out of the big marsh and into more civilized look-

COOLING, HAROLD
Agriculture Club 4,
Stock Judging Team
4; Kiwanis Medal for
Vocational Agriculture.



CRAMER, FLORENCE
Girls' Chorus 2, 3;
Home Ec. Club 1;
Session Room Bank-
er 3.



ing country. For a long way the river ran parallel to a railroad track and finally passed under it. Not far from there they passed under a highway bridge. Fishermen there looked inquiringly, but said no word. They acted like foreign people. Here the first fork of the river was come upon and the question was whether to go right or left. Two decided on the left and the third on the right. To the left it was. Whether the right or left turn was the better was not decided at the time. Every little while they encountered teal—always in pairs. These would get up and fly a short distance ahead; when the boat reached them, they repeated. Finally they were forced so far down the river that they had to go past the boat to get back.

Then came the most trying part of the day.

The river suddenly turned back and ran parallel to itself for a long distance. Then it made a wide circle away in the opposite direction the three wanted to go. With the realization that they were losing time and going in the opposite direction they were very impatient, but nevertheless they were forced to follow the course of the river. But there is an end to everything and so it was here. The river finally straightened out and as they came back they realized that this was the place where the town Big Bend got its name. It certainly was a big bend. In this place they came upon a combination canoe and scow. Its occupant sat on the rear and paddled. The front end stuck up in the air and as the owner paddled it swayed from side to side, making a very ridiculous appearance. The boat had no chance of keeping up with the canoe and so was left far behind. About ten minutes later they caught up to the native where he was swimming. When asked how deep the hole was, he replied it was about fifteen feet. They doubted whether it was over ten feet. The river followed a more direct course now and every stroke brought them nearer the end. Here in a woods outside the town they made their last stop to explore. They found quite a few of those morels which have such a delicate taste when fried brown in fresh creamy butter. They also found a number of the rare nodding trilliums.

About a half-mile from here they drew up to the bank where a big car was parked. Everything was packed into the car and the boat was drawn up on the bank and turned upside down. As they drove away the sun set in what seemed a perfect blaze of glory to them, making an end to their perfect day.



The Two-Hour War

STUART CHASE

On the 13th of August, 1928, the "Northern Power" opened its attack upon London. Seventy-five airplanes, each carrying five hundred pounds of "bombs," swooped down upon the city from the northeast. They were met by an equal number of defence planes, by batteries of anti-aircraft guns, by an extensive balloon system—by every known device for defence against an air attack. But within less than thirty minutes after crossing the coast line, the defence planes had been eluded, the attack had centered directly over London, "bombs" had been dropped on predetermined targets, the Air Ministry Building, power-houses, water works, indeed all government and strategic buildings were in ruins—and the attacking force was wheeling back into the north *without a casualty*.

Every specified objective was bombed. Fifty thousand pounds of theoretical



DUHNKE, CHARLOTTE

G. A. A. 1, 2, 3, 4; Girls' Chorus 3; Girl Reserves 3; Session Room Banker 4.

FISHER, VIRGINIA

G. A. A. 1, 2, 3; G. A. A. Board 3; Girls' Glee Club 1, 2, 3; Laf-a-Lot 1, 2, 3; Girl Reserves 1; Class Play 3; Year-book Staff 3; Prom Committee 3; Student Council 1, 2, 3; Class Officer 3; Honor Society 3.

GAVIGAN, JACK

Baseball 2, 3; Orchestra 2; Band 1, 2.



GOLEMGESKE, JOHN

Football 1, 2, 3, 4; Basketball 1, 2, 3, 4; Baseball 1, 2, 3, 4; Skating 1, 2; Golf 2, 3, 4; Class Captain 1; Track 1, 2, 3, 4; Boys' Glee Club 1, 2, 3, 4; Hi-Y 3; Session Room Banker 1, 2, 3; Prom Committee 3; Class Officer 4; Student Council 1, 2, 3, 4; Volleyball 1, 2, 3, 4.

FRANK, ARTHUR

Tennis 2, 3; Baseball 2; Class Team 2, 3; Hi-Y 3, 4; Session Room Banker 3; Prom Committee 3; Class Officer 2, 3; Student Council 1, 2, 3; Volleyball 3; Model Aeroplane Club 2.

FREYER, HAROLD

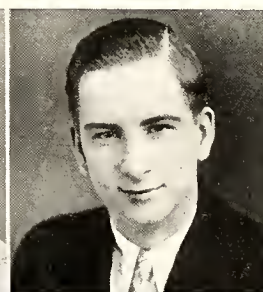
Entered from St. John's Military Academy; Cardinal Star Staff 4; Editor-in-Chief; Chairman Senior Class Party 4; Lotus Toast "To the Girls," Junior Prom Banquet 4.

GORMAN, WILLIAM

Golf 2; Senior Class Play.

GOTLIEB, SAM

Track 3, 4.



explosives were dropped through 16,000 feet, with the accuracy of gun fire. Had these twenty-two tons of bombs been filled with diphenyl chloroarsine, half of the population of London would have been wiped out, 3,750,000 men, women and children, according to the calculations of the judges. Fifty tons of gas would have destroyed every living thing in the London area—an amount readily negotiable by a force of two hundred planes. The attacking planes, furthermore, were manned mostly by civilians in order that the defence might have the maximum advantage.

This whole drama, needless to say, was mimic warfare, but it was carried out with meticulous detail, and the results I have cited were the sober conclusions of the army judges. All known methods of defence were helpless before seventy-five amateur pilots. Not a single attacking plane was downed. Imagine what might be done with five hundred planes manned by experienced army pilots—a force which every one of the leading nations can readily mobilize.

France is now in a position to bring four thousand planes into action at the call of the radio. She is prepared to drop one hundred and twenty tons of bombs in a single raid. This measures progress since the Great War, when the maximum tonnage of bombs dropped in any month was twelve. Yet five of these antediluvian planes broke up the whole Turkish army on its march to Palestine. Germany is experimenting with silent and invisible aircraft—muffled exhausts and camouflaged bodies. The British Ripon plane is capable of a speed of one hundred and fifty miles an hour, can ascend almost vertically, and is fitted with racks for assorted bombs. Recently one of these monsters dropped a torpedo weighing a ton in the Humber. A far smaller bomb carried by a tiny airplane, sent the great battleship *Ostfriedland* to the bottom in a recent test. Mr. J. M.

GRASER, LORRAINE

G. A. A. 1, 2, 3, 4;
Girls' Glee Club 1;
Girls' Chorus 1, 2, 4;
Laf-a-Lot 2, 3, 4; Girl
Reserves 1; Session
Room Banker 1, 4;
Cardinal Star Staff 4;
Prom Committee 3.

GREASBY, LE ROY

Entered from Bay
View High School.

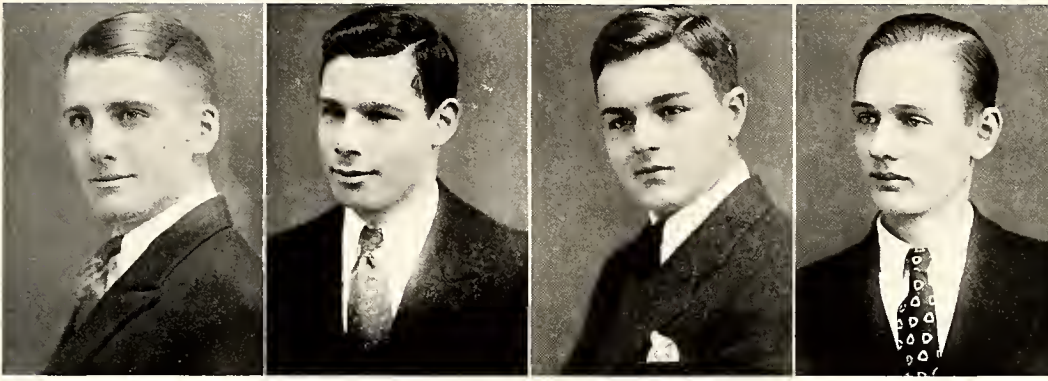
GREULICH, CORNELIA

G. A. A. 3, 4; "W"
Wearer 4; Girl Re-
serves 3, 4; Year-book
Staff 4; Debate 4.

INZEO, NICHOLAS

Football 1; Basketball
1; Class Team 2;
Boys' Glee Club 4;
Session Room Banker
3; Prom Committee 3;
Student Council 1, 2, 3.





KRANZUSH, ALBERT

Football 1, 2, 3, 4;
Basketball 2, 3; Base-
ball 3; Track 1, 2, 3,
4; Hi-Y 4; Session
Room Banker 1; Class
Officer 4; Electrician;
Volleyball 2, 3, 4.

KUENZLI, ABNER

Basketball 2; Baseball
2, 3; Track 3; Hi-Y
4; Volleyball 3.

LANSINGER, ELMER

Football 1, 2, 3, 4;
Baseball 2, 3, 4; Class
Captain 4; Class Team
2, 3, 4; Hi-Y 4.

LOUNSBURY, FLOYD

Dramatic Club 4; All-
School Play 4; Session
Room Banker 3, 4;
Year-book Staff 4;
Honor Society 4; Cross
Country 4; Student
Assistant E. C. F. 4.

Kenworthy, M. P., tells us of a 4,300-pound bomb, capable of displacing one thousand cubic yards of sand, which, if dropped in Piccadilly, would cancel the whole street. He also predicts shortly a three-hundred-mile-per-hour plane, as well as automatic planes, steered by wireless from the ground, with bombs released by wireless.

There are at least two varieties of poison gas against which no mask is any protection. Cacodyl isocyanide is in the possession of all the great nations, a gas so frightful that, preliminary to hostilities, military men admit to reporters that they do not see how they can bring themselves to use it. There are also irritating gases which cause the sufferer to tear off his mask, and thus take a good full breath of the poison gas which has previously been laid. Government purchasing agents can take their choice of bombs filled with deadly plague bacilli, or with anthrax for the extermination of milk cows and horses. Eight scourges are chemically available for germ bombs: yellow fever, dysentery, diphtheria, malaria, typhus, plague, cholera, and typhoid fever. "Cultures can be prepared readily and in great volume; chemical factories can get into uniform in less time than it takes to write"—according to M. Albert Lapoule. Meanwhile the "radium atomite" just discovered, is a more powerful explosive than T. N. T.

. . . . War is declared. Nay, war is only threatened—for he who speaks first, speaks last. In Bremen, or Calais, a thousand men climb into the cockpits of a thousand aircraft, and under each is slung a bomb which the pressure of the finger may release, together with instructions as to where, precisely, and at what altitude, that pressure is to be applied. A starting signal, an hour or two of flight—a little veering, dropping and dodging as the defence planes rise—a casualty or two as the radium atomite of anti-aircraft guns tries vainly to fill a space one hundred miles square and four miles deep—one muffled roar after another as the

bombs are dropped per schedule—and so, to all intents and purposes, the civilization founded by William the Conqueror, which gave Bacon, Newton, and Watt to the world, comes, in something like half an hour, to a close. Finished and done. London, Liverpool, Manchester, Lancashire, Bristol, Birmingham, Leeds—each has had its appointed place on the code instructions, and each now duly makes its exit from the list of habitable places on the planet. Not even a rat, not even an ant, not even a roach, can survive the entire and thorough lack of habitability.

Every power nerve has been cut with explosives; every living thing has ceased to breathe by virtue of diphenyl chloroarsine. Even the author of "Man and Superman," who had so often and so successfully defied whatever gods may be, lies prone at last upon a London sidewalk, a ghastly smile on his fine white face, and a hand flung out upon which a burning beam has fallen.

"No convention, guarantee or disarmament safeguard can be relied upon to stop a powerful nation from using the most effective weapon it has." The most effective weapon, and all powerful nations have it in great numbers, is a machine capable of moving at great speed in a mixture of oxygen and nitrogen. In effect it has reduced all other weapons—battleships, artillery, fortresses, machine guns, tanks—to so much scrap iron. The only thing it cannot be sure of harming is a submarine—with a hundred feet of ocean over it. This latter mechanism, if it stays under far enough and long enough, can still do some damage to enemy shipping, but its methods to my mind are over-cautious and over-costly.

A good submarine costs about \$5,000,000; it requires a crew of thirty men, its speed does not exceed twenty miles an hour submerged, and it is not a



LAWS, ROBERT (12B)
Basketball 1; French
Club 1; Electrician 1.



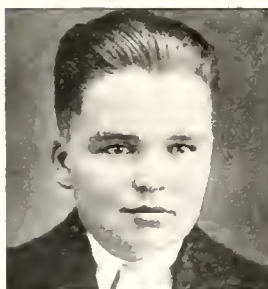
LUBNOW, ARTHUR
(12B)
Basketball 3; Prom
Committee 3.

MCKELLIPS, RONALD
(12B)
Class Team 2, 3;
Cheerleader 2, 3; Or-
chestra 1, 3; Band 1;
Boys' Glee Club 2,
3; Hi-Y 3; Class Of-
ficer 2; Student
Council 1, 2, 3; Ass't
Manager 3.

MARTIN, LESLIE
Football 3; Basket-
ball 3; Cardinal Star
Staff 1.

MEIER, EDWARD
Class Team 3, 4;
Track 3; Boys' Glee
Club 4; Dramatic
Club 4.

MOEN, CHARLES
(12B)
Basketball 1, 3; Base-
ball 1, 2; Prom
Committee 3.



very straight shooter at the best. A good airplane may be had for \$5,000, its crew is one, it can travel at two hundred miles an hour, and it can drop a bomb, as we have seen, with remarkable fidelity to its intention. If I were Secretary of War, without too heavy an investment in the capital stocks of steel companies, I should prefer to save my countrymen taxes and my enemy any lack of annoyance, by destroying his shipping from the air, rather than from the depths. As for the submarine's function against enemy battleships, no battleship will dare to leave its harbour; nor should I, for one, care to take up more than the most temporary residence upon it while in its harbor, after the declaration of hostilities. Submarines of great size and cost might conceivably be of some use in shelling coast cities with well chosen varieties of poison gas for the few minutes it would take the air force from those cities to get their bombs suspended above them. Then they must choose whether they will go down temporarily or forever.

In short, it hardly pays to discuss any mechanism of warfare except the airplane. It has the advantage both of being infinitely more deadly than any other

MUEHL, GRACE

G. A. A. 1, 2, 3, 4; Girls' Glee Club 4; Girls' Chorus 1, 2, 3, 4; Laf-a-Lot 2, 3, 4; Science Club 4; Girl Reserves 1; Session Room Banker 3; Cardinal Star Staff 4.

NEHS, CHARLES

Class Team 3; Orchestra 1, 2, 3, 4; Band 1, 2, 3, 4; All-School Play 3.

NICHOLS, GEORGE

Orchestra 1, 2, 3; Boys' Glee Club 2, 3, 4.

PAGLIARO, JOE

Basketball 1; Baseball 2, 3; Class Team 2; Cross Country 3.

RADTKE, EDGAR

Football 2, 3, 4; Track 3; Dramatic Club 3, 4; Agriculture Club 1, 2, 3, 4.

REIS, MARY

G. A. A. 3, 4; "W" Wearer 4; Girls' Glee Club 4; Girl Reserves 4.

RICHTER, HERBERT

Golf 2; Track 3; Volleyball 3; Cross Country 4.

SHERMAN, MARJORY (12B)

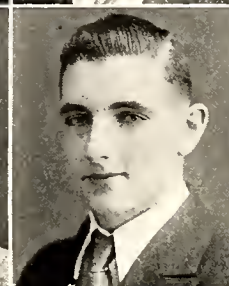
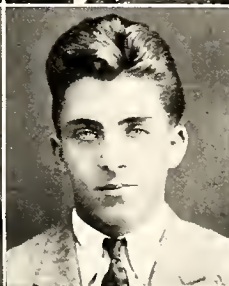
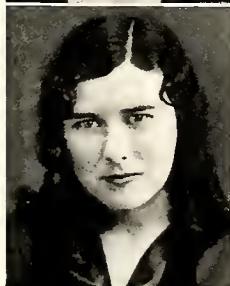
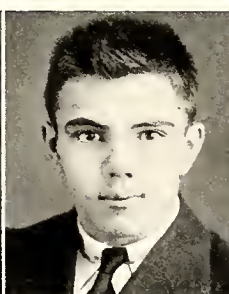
Entered from Benton Harbor, Michigan.

STANFIELD ROBERT

Band 1, 2, 3, 4; Boys' Glee Club 4; All-School Play 4; Class Play 4.

TORHORST, ALLEN

Class Team 2; Band 1, 2, 3, 4; Boys' Glee Club 3, 4; Student Council 1, 2.





TORHORST, CATHERINE
Girls' Glee Club 1; Or-
chestra 3; Dramatic Club
4; Year-book Staff 4;
Prom Committee 3; Stu-
dent Council 1.



TRAKEL, RAYMOND (12B)
Class Captain 1, 2, 3;
Class Team 1, 2, 3; Or-
chestra 3; Band 2, 3;
Boys' Glee Club 1, 2, 3;
Hi-Y 3; Session Room
Banker 1, 2; President of
Class '30.



WINCHELL, FLORENCE
Girls' Chorus 2, 3.

OTHER SENIORS MAJORING IN SCIENCE

ADAMS, ROBERT (12B)

AHERNS, MARCELLA (12B)

BRECHLIN, SELMA (12B)

SCHAEFER, HERMAN

CONRADER, JAY

DUMBLETON, PAUL (12B)

GRISWOLD, GEORGE (12B)

SCHULTZ, EDWARD

KLUG, ALTHA (12B)

MARTIN, LESTER (12B)

MICKEL, HAROLD (12B)

weapon, all factors considered, and of being cheap. It can be built in a few weeks, and its cost, relatively speaking, is a trifle. Its outstanding primacy comes, as I see it, from the fact that it can operate in three dimensions, where all other weapons—both present and past—are constrained to one or two. A submarine can operate in three dimensions, but only by slow and cumbersome wallows, nor can it find very much of a belligerent nature to operate upon save sharks. A projectile travels in a straight line with a curve at the end, and so is essentially a one dimensional affair. The new gas bullets are said to be capable of turning corners, which gives them a temperamental two dimensions. A battery, or broadside, can cover a curving plane. Cavalry and infantry can work in two dimensions, and so can a tank, but when a defile or a pass is to be defended, the whole manoeuvre slows down to one.

Against all attacks developed on the rough plane of the earth's surface, defences can be set up. The space through which the offence can move is more or less rigidly circumscribed. Knowing these limits, the defence can act accordingly, and has time to act accordingly. The *Merrimac* brought forth the *Monitor*; heavier guns brought forth heavier armour plate. For every offence there is a defence—usually a good one.

But for a three-dimensional offence there is no defence—or only the sorriest kind of defence, as the attack on London showed. (Some genius suggested that piano wire be suspended from balloons to trap the air offensive. He should

receive a prize from a comic weekly.) The possible points of attack are suddenly cubed. The only way to keep airplanes out of a metropolitan area is to have enough anti-aircraft guns to fill four hundred cubic miles practically solid with steel splinters and T. N. T. This would involve, first, a fantastic number of guns, and second, the grave discomfort, if not the positive slaughter, of the metropolitan population—who could not move on the streets without umbrellas of heavy steel. Defence by home airplanes is almost equally futile. There is too much space through which the attacker can slip. Tag is a good game on the ground, but it loses all charm in the air.

Military strategy, however, has an easy answer to the problem of the three-dimensional attack—an answer which has been the current coin of successful generals for thousands of years, of which, indeed, every chess player is aware. The best defence is an offence. And so the instant the thousand planes leave Hamburg for the cities of England, fifteen hundred planes leave London for the cities of Germany. Their ways may cross, but owing to the slipperiness of space and the haste of each squadron to reach its appointed powerhouse or Treasury building on schedule, the casualties will be few, and the end of two civilizations, rather than one, not long delayed. As such things go, another ten minutes at the outside.

There is one good thing certainly to be said about the next war: it will not keep us long on edge. We shall not have to worry about finding the money for Liberty Bonds, whether George is going to get his commission, Fred has been transferred to the front line, or Alice is really determined to have her war baby; we shall not have to search our hearts to uproot any vestiges of sympathy or sometime affection for alien enemies. The whole business will be over in a couple of hours. With lungs full of diphenyl chloroarsine, we shall not need to worry about anything ever again.

The United States and Russia, with their great areas, cannot be obliterated with the same praiseworthy dispatch as can the other great powers. (England and Japan on their crowded islands obviously will be subject to the most efficient extinction.) But a swarm of planes setting out from Toronto could well finish Buffalo, Rochester, Boston, New York, Philadelphia, Baltimore, Washington, Pittsburgh, Cleveland, Detroit, and Chicago in a reasonably short time. Particularly complete would be the termination of New York. With her bridges and tunnels bombed, with her many tall buildings crashing like glorified tenpins, with her supercongestion, citizens would hardly have time to seize their check books before being summoned to the waiting rooms of the recording angel.

I see no possible way out. The technological design of the airplane—not the airplane of tomorrow, if you please, but the airplane of today—provides for precisely the results I have been chronicling. This is the sort of thing which airplanes, with bombs swung below them, pilot controlled or automatic, are perfectly equipped to do. Nor is there any known way to stop them. These bristling pictures of anti-aircraft guns in the Sunday Supplements, together with General

Fossil's account of their range and accuracy, are an insult to the intelligence. These super-dreadnaughts throwing up great walls of spume, beautiful as they are as pieces of engineering, are an even worse insult. These gas masks for every man, woman, and child are the worst of all.

It is contrary perhaps to the code of the sportsman, but every now and then I know when I am beaten. I am willing to fight against the domination of as many peace-time mechanisms as you please, with a hazy but still enduring confidence in victory. But against a three-dimensional war machine, I have no confidence of anything save that the unique association of electrons which comprises myself is about to form new and interesting chemical combinations. This, I confess, intrigues my imagination, but no more than if you pointed a revolver at my head and gave me three seconds in which to die.

My notes show a whole galaxy of war machines which I have not even described—terrific affairs, but all operating in one and two dimensions. Yet for all this documentary remissness, I think that I have said enough. Perhaps I have said too much. There may be a practicable defence against the airplane among the secrets of the several Colleges of War, waiting for opportunity to prove its worth. If so, it is a secret that has been remarkably well kept.

One final qualification there must be. One can readily visualize the liquidation of two great nations in the next war, possible of two coalitions; but hardly the whole of Western civilization, and certainly not the whole world. It takes a great deal of poison gas and many airplanes to kill two billion people. My guess would be that nothing will stop the defensive-offensive in the air of the two belligerents, and the neat balancing off, in a few hours' time, of all their temporal affairs.

The persons capable of imagining the holocaust in advance are so few, and of such slight influence—particularly in war and navy departments—that the world cannot realize what it now faces until it has faced it in a *fait accompli*. Then, and not until then, realization will come—possibly, as the extras bring one incredible horror after another, it will come very fast. Perhaps within a few days, after the two belligerents have liquidated their accounts, the neutral world will be in a sufficient state of shock to see that this sort of thing must stop. Forever.

The surviving West, together with the East, will then ban the machine from war—which means, of course, the banishment of war. . . . Or so the conclusion hangs, neatly balanced between the hope and the belief, within my mind.

Stuart Chase was born in New Hampshire in 1888. He was graduated from Harvard, and received his S. B. degree in 1910. He has followed several vocations, among them that of certified public accountant, a meat and packing industry inspector, and a member of the Labor Bureau. He is the author of "The Tragedy of Waste," "Your Money's Worth," "Men and Machines," from which the foregoing story is taken, and "Mexico," a survey of Mexican civilization which is illustrated by Diego Rivera, a Mexican artist who is discussed in the essay "Modern Art."

“PEACE AND PLENTY”

(Courtesy of Metropolitan Museum of Art, New York)

“Peace and Plenty,” an autumnal scene by the American landscape painter, George Inness, shows the harvest, the reward gained by hard toil.

Inness is considered the most prominent figure in early American landscape by the excellence and scope of his art and the versatility of his treatment.



CHAPTER FIVE

Vocations



THE following letter was written to the students of Waukesha High School by Miss Henni Forchhammer, a Danish member of the League of Nations. While written about Denmark, this letter may be regarded as typical of Scandinavian life and progressiveness.

"I suppose that not many of you, perhaps none, have ever visited Denmark. If you did, I am sure you would find many things which would interest you. You would soon notice that the country is in nearly all parts well-tilled, and dotted all over with small villages, farms and cottages clustering 'round the village church, usually an old white-washed structure with a low tower, admirably fitting into the landscape, which is never mountainous, but undulating and friendly.

"Nearly every village has a cooperative dairy, to which everybody sends his milk. Butter, together with eggs and bacon, makes up the chief export of the country. In the village school boys and girls are taught up to the age of 14. Denmark has had compulsory education since 1814, longer than most other countries, and it would be hard to find anybody who cannot read or write.

"While a great many young people do not continue their education after the age of 14, many, both in the towns and in the country, attend frequent continuation classes of some kind, and a good proportion of the rural population between 18 and 30 go through a few months' course at one of the Folk-High-Schools, a special kind of residential college for adults. These schools don't prepare for any kind of examination, but aim at giving their students a stronger interest in life and a greater sense of their responsibility as human beings and as citizens. There is much singing and physical exercise, and the young people usually have a most enjoyable time.

"Now you might ask: Has Denmark no cities? Well, we have one big city, Kobenhavn, or Copenhagen, as it is usually called by English speaking people. Besides the capital there are a great number of smaller towns. I think

you would find some of the old small provincial houses and cathedrals many centuries old. And I am sure you would all like to spend some time at Kobenhavn and see its museums and art galleries, its palaces and theatres. Of course, there are all kinds of schools, and excellent chances for advanced education, most of it free of charge.

"There are only two universities in Denmark, the old Copenhagen one, and a new one at Aarhus, the largest town in Jutland.

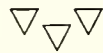
"Danish workers, both men and women, are very well organized, and sick clubs and unemployment insurance help to tide them over difficult times.

"Every Danish man and woman over 25 years of age has the vote. Women got the suffrage in 1915, and there are several women members of our Parliament (Rigsdag). The Danish Nation is a peace-loving people, and had the great privilege of remaining neutral during the World War. After the war, the northern part of Slesvig was reunited with Denmark, after being under Prussian rule for more than 50 years.

"Denmark is a very small country, only a tiny spot on a world map, but it holds its place among the cultured nations of the world, and I know that many foreigners who visit our country agree with an English writer who speaks of the 'many lessons of life afforded in their cooperative experiments, their organized education, and advanced social culture.'

"Yours cordially,

"(Signed) HENNI FORCHHAMMER."



Scandinavian Contributions to Civilization

CLARENCE MOYLAN

Of the many races which have contributed to the formation of the present white race, the greatest has been the Nordic. From this race were descended the rulers of India, the emperors of Rome, the kings of Europe, and all the presidents of the United States. The world's greatest scientists, most famous statesmen, and best military leaders were men with Nordic blood in their veins.

Today, the only people whose lineage can be traced directly back to the Nordic race are the Scandinavians, who inhabit two large peninsulas in North-western Europe. They have upheld the prestige of their ancestors by either taking the lead or providing leaders for the various fields of human progress and endeavor.

In the eleventh century when the world was interested mainly in wars and fighting, the Danes and Vikings were the bravest and most feared fighters. In the last few centuries the Scandinavians showed, by freeing Norway from Danish rule without a revolution, that disputes between countries could be settled peacefully.



ADLER, GEORGE

Baseball 3; Golf 3, 4; Track 1, 2, 3, 4; Session Room Banker 2; Cardinal Star Staff 4; Prom Committee 3; Cross Country 2, 3, 4; Head Bank Cashier 4.

BADCIONG, LE ROY

Cheerleader 3; Hi-Y 4; Electrician 3; Manager of Track 3; Football 3; Basketball 3, 4.

BRIMMER, MYRAN

Football 3, 4; Baseball 2, 3, 4; Class Team 2.

ATKINSON, JOYCE

G. A. A. 1, 2, 3, 4; Girls' Chorus 2, 3; Laf-a-Lot 2, 3; Dramatic Club 3, 4; Cardinal Star Staff 4.

BLIESATH, FLORENCE

G. A. A. 1, 2, 3; Class Captain 1; Laf-a-Lot 1, 2, 3; Girl Reserves 1; Session Room Banker 3; Cardinal Star Staff 4.

BROWNE, WILLIAM
(12B)

Football 1, 2, 3; Basketball 1; Baseball 2; Track 1, 3, 4; Prom Committee 3; Volleyball 1, 2, 3, 4.

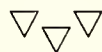
More recently these countries have contributed to the world's literature and music.

It is due to the influence of a Norwegian, Henrich Ibsen, that good drama has been revived. Sidgrid Undset and Bjornson, outstanding names in literature, are both Norwegian.

Sweden also is well represented in literature by Selma Lagerlof, the novelist, and Strindberg, the dramatist. Bellman, Sweden's national poet, and Swedenberg, the philosopher, are both world famous.

Denmark, a comparatively small country, has three writers who have received the "Nobel Prize for Literature;" this is better than the record of many much larger countries.

All these facts show that these Scandinavian countries have an important place in modern civilization, an importance not because of their size and population, but because of tremendous individuality and ability of the people.



Vocations in Waukesha High School

EDNA ZILLMER

Through the ages man as well as animal has sustained life through consuming the vegetation of the earth. The great French educator and writer of the eighteenth century, Rousseau, writes, "Agriculture is the first employment of man; it is the most honorable, the most useful and consequently the most noble that he can practice. So, therefore, cultivate the heritage of your fathers." He



BANK CASHIERS

Fourth Row—Katzner, Hogan, Stollberg, Poetsch, Blaisdell, Bugbee, DeLong, Lindholm. Third Row—Lounsbury, Bitters, Loebel, Schwock, Jacob, Raduege, Winter. Second Row—Adler, Hartwick, Martin, Smith, Fischer, Price, Trakel, Sears. First Row—Hayek, Hanke, Welch, Perren, Hardtke, Williams, Olson, Merten.

has done just that from the time that man used a crude stick of wood or a stone plow for the turning of the sod to the present day when he uses so many and varied modern inventions of wresting from the soil a bountiful harvest worthy of his efforts.

The men who developed the civilization of the historic periods were devoted to agriculture, commerce, and industry. The history of the fertile Nile and Euphrates Rivers supplies an ancient source of agriculture. These ancient Egyptians and Asiatics made an industrial enterprise of their work. Soon a type of manufacturing commenced and trade and commerce sprang out of it. As man became more civilized or progressed from one historic period to another, civilization was spread and kingdoms rose and fell. New worlds were discovered and new and easier methods of living, travel, and communication came into use.

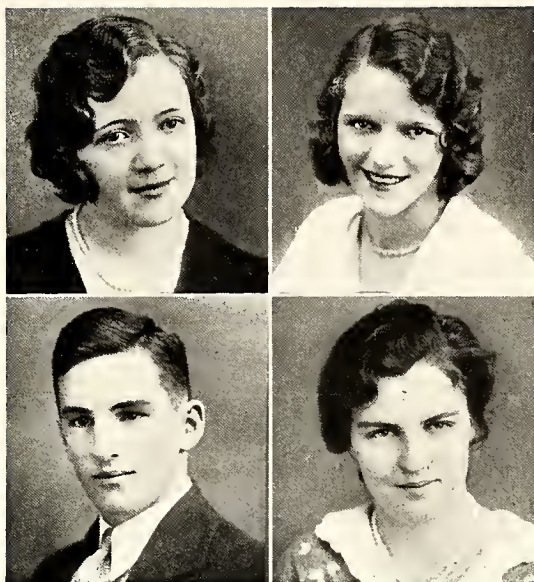
America was settled, strove for independence, gained it, and struggled on to other wars, gains, and developments. Like one who is born into the world ignorant, he grows, is taught, and learns. The human race has found that learning cannot be obtained by living and observing alone, but that there must be a certain classified way of grasping this knowledge. The tiller of the soil is the one who paves the way for settlement of new frontiers.

The successful farmers of the future will be graduates of high school and college courses in Agriculture, for farming has become a scientific enterprise and requires study and preparation to be carried on successfully. For twenty years Waukesha

DRAKE, IONE
(12B)

DIBBLE, WESLIE
Agriculture
Club 1, 2, 3.





CHENEY, GENEVIEVE
Archery 3, 4; Girls' Chorus 3; Year-book Staff 4.

COOLING, MILO
Agriculture Club 3, 4; Stock Judging Team 4.

BURDICK, ETHEL
Cheerleader 3; Debate 4; S. C. A. Cashier 4; Cardinal Star Staff 4.

COVEY, LOREINE
G. A. A. 1, 2, 3, 4; Laf-a-Lot 3, 4; Home Ec. Club 1; Girl Reserves 1, 2; Session Room Banker 1, 2, 3.

High School has offered such a course. Mr. John Jones heads this department and is esteemed by the boys who study under him.

The Vocational Agriculture Course consists of four units and can be taken by any boy interested in Agriculture. As a diversion from study and also as a great help to the students is the organization of the "Future Farmers of America," the Waukesha Chapter of which is a member of a national organization.

Again going back many centuries and gazing at the pictures of commerce as carried on by the Phoenicians, one sees a more distinct picture of the advance and progress of commerce: how they communicated with one another, how they traveled, how they lived, and how they worked. I picture the Phoenicians because they were the first people to excel in this phase of history. They were a seafaring people; they were called

"Carriers of Civilization," they developed what has come down through the ages to be our present alphabet, which was a result of their necessity for a means of communication. This superiority became inculcated in the Greeks who were later dominated by the Romans. The Renaissance, emerging from the Dark Ages, shows us Europe arising to greatness. France, then England, and then the United States struggle for greatness. To attain this greatness there must be behind a country men and women who give their lives and time to their chosen occupation.

This year and every year opens opportunities

ELGER, FRANCES
G. A. A. 2, 3; Girls' Chorus 1, 2, 3; Laf-a-Lot 2, 3.

GARVENS, CHARLES (12B)
Baseball 2, 3; Boys' Glee Club 3; Agriculture Club 1, 2, 3, 4.

GARVENS, RICHARD (12B)
Agriculture Club 2, 3.

GRANICHER, GERTRUDE
G. A. A. 1, 2, 3, 4; Girls' Chorus 2, 3; Laf-a-Lot 3, 4; President 3; Girl Reserves 2; President 2; Year-book Staff 4; Prom Committee 3; Student Council 2; Honor Society 3, 4.



for young folks to find themselves riding upon the sea of commercial industry to further it on its path of progress as did the ancient Phoenicians.

The Commercial Course is a very popular one among the students of Waukesha High School. It began with one teacher, a few typewriters and about a hundred students. A tremendous growth has taken place; in place of one teacher we have six, in place of one hundred students we have six hundred. Subjects taught in this course are: penmanship, junior business training, arithmetic, bookkeeping, commercial geography, shorthand, typing, law, business organization, salesmanship, and advertising.

For a third time may I lead your minds back to the previous years of history? This time it is not to see the modes of agriculture or commerce, but to look upon a more intimate picture, the home and dress of the people, their domestic arts.

The very early human being used only skins to cover his body and these were probably fastened together with sticks. The next note of progress is the use of animals' bones and sinews used for needle and thread. Finally, but very much later, cloth was manufactured, first by hand, then by machine. As the making of clothes advances so does the domestic life in general become more civilized. It is interesting to note the progress of these living conditions of man and the growth of importance of woman to him. Today family life is as important in one's life as is his education, his religion, or his means of livelihood. The girls who will head the homes of the future are being well trained in the present for the honorable position they will then hold.



GROTH, WALTER
(12B)

HALQUIST, THELMA
G. A. A. 3; Girl Reserves 3, 4.

HANKE, EVELYN
Session Room Banker 1; Library Round Table 2; Office Assistant 1.

HARBORT, MADELINE
G. A. A. 1, 2, 3, 4; Girls' Chorus 3; Laf-a-Lot 2; Girl Reserves 1.

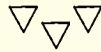
HARDTKE, MARION
(12B)
G. A. A. 1, 2, 3, 4; "W" Wearer; Laf-a-Lot 2, 3, 4; Girl Reserves 1.

HAUSE, LOLA
G. A. A. 1, 2, 3; Girls' Chorus 3.

HOUSER, VERA
G. A. A. 1, 2, 3, 4; Girls' Glee Club 1; Home Ec. Club 1; Girl Reserves 1, 2.

HAYLETT, WILLIAM
(12B)
Football 2; Agriculture 1, 2, 3, 4; Session Room Banker 3; Cardinal Star Staff 4.

In the colonial days of our own country it was not considered correct for a girl to attend school; we have banished that idea and come to the great conclusion that education is a very important factor in a girl's life. There are very few who do not attend high school. A great many graduate from college. Our High School in Waukesha offers a Home Economics Course for girls, which is taught by Miss Lucille Christoph. Her domain consists of three rooms on the third floor of the Junior High School building, well equipped and interesting to the girls. The department offers a course of work from grades 7-12, which includes cooking, sewing, and dressmaking, and many interesting short units such as infant care, hospitality cooking, clothing selection, courtesy, costume designing, entertaining, textiles, family relationships, and houseplanning and house furnishing. Miss Christoph also supervises the "Home Ec. Club." The girls belonging to this club have an opportunity to practice a bit of their learning and also help the school by serving the dinner at banquets sponsored by the High School and its organizations.



Student Financing

MARGARET MAGNUSSON

On expenditures and incomes a person's fortune is made. All students of the High School participate in banking each Tuesday, depositing from a penny to several dollars. Students are encouraged to deposit money which would otherwise be spent for unnecessary amusement. A bank account places responsibility on the shoulders of each individual and marks a financial success. Thrift has become a habit in both the Junior and Senior High Schools, and as a result people believe "A penny saved is a penny earned."

JUNIOR HIGH BANK CASHIERS

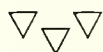
Top Row—E. Hahn, Woelfl, Van Ness, A. Bugbee, Stouffer, Knight, Jump, Keuper, Waite. Second Row—Reimer, J. Jarden, Scrima, Kliet, Kraft, Elliott, Shields, Loeb. Bottom Row—Boyd, Savatski, Trimble, Jones, Jordan, Gadberry, Pfeiler, Christoph, Thompson.



The Student Cooperative Association is devised so that the members may attend all school functions at a reduced admission rate. By paying \$2.50 at the beginning of a semester or \$2.85 in extended periods, a member is given a ticket before each school performance which entitles him to admission. This is very economical from the student's viewpoint. During the first semester an S. C. A. member may attend all functions for \$2.50; while one paying regular student rates must pay \$3.95.

This system of pooling money for all activities is controlled by a teacher in general charge and a student cashier from each of the forty home rooms in Junior and Senior High. Fifteen cents is paid each week by the students. Miss Gill has acted as general manager this year, and she has turned the money over to Mr. Ruppel, who places it in a fund called Extra Curricular Finance. About \$4,000 has been received in this fund. Although twenty rooms are enrolled in the S. C. A. from Junior High, the total membership has a ratio of about three to one in favor of Senior High students. The average of the enrollment for the two semesters was 795 members.

Mr. Worthington has been thinking of such a plan for several years, but has hesitated to adopt it because of a lack of gymnasium room. If all the S. C. A. members should come to basketball games, for instance, there would be little room for adults. But last spring he worked with the Student Council in materializing the idea. Although this is the first year W. H. S. has had this cooperation plan, it is an evident success, and will be continued next year, with possible alterations.

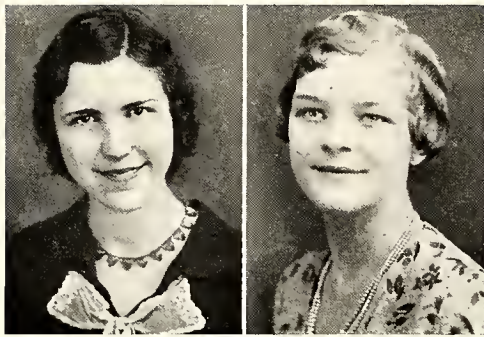


Skills

STUART CHASE

In a lonely spot in the Pacific, on the night of August 10, 1783, the ship *Antelope* drove on the rocks off Pelen Islands. The crew of fifty men, including sixteen Chinamen, all managed to get ashore. Before the *Antelope* had broken to pieces on the reef, an improvised dock-yard had been set upon the beach, and the construction begun of a schooner in which to escape. Three months from the time of the wreck, on November 12, the new ship was launched; and she put to sea with all the some-time castaways safely on board. So well was she built that she was later sold at Macao for 700 Spanish dollars.

It is doubtful whether any crew that sails the seas today could duplicate this performance. One fears that the sorriest kind of craft, if indeed any craft at all, would be the result of its labours in as many months as you please. If the marooned contingent lost its radio, the chances are that it would stay marooned



HEIN, ELEANOR (12B) HENDERSON, LILLIAN
 Girls' Glee Club 1; G. A. A. 2, 3, 4;
 Laf-a-Lot 1, 2, 3. Home Ec. Club 1.

Mayflower. They immediately established a community; a microcosm of the culture they had left. Disembark one hundred assorted shopkeepers, typists, plumbers, lawyers, factory hands, realtors, garage men, shipping clerks, upon a wild but fertile shore and what would happen? The results are too painful to contemplate. For this reason, Mr. Austin Freeman contends with the utmost vigour that in losing our handiness, our unaided ability to face and conquer the conditions of our natural environment, the species is becoming atrophied, and thus less human. Biologically we are going backward.

Frankly, I do not see it. There is no evidence, to begin with, that we are going backward—or forward either for that matter. Biologically we appear to have remained static for 20,000 years; differing little from the

indefinitely. Nor in the circumstances, if food was scarce, would I elect to be a Chinaman.

The day of the all-around man has passed for dwellers in the Power Age. Certain work we can accomplish with a very pretty skill—aided by our instruments, with an incredible skill—but thrown on the resources of our bare hands and a few tools, few of us could ever build a schooner, or survive any serious predicament at all. Consider, again, the one hundred persons who landed from the



HOWELL, DOROTHY HINE, WILLARD
 G. A. A. 1, 2, 3, Agriculture Club
 4; Girls' Glee Club
 1; Girls' Chorus
 4; Session Room
 Banker 2.

KENNEDY, HELEN KEPPEN, LILLIAN
 G. A. A. 1, 3, 4; G. A. A. 1, 2, 3,
 Laf-a-Lot 4; De- 4; Class Captain 1;
 bate 4; Year-book Girls' Chorus 1, 3;
 Staff 4. Laf-a-Lot 2; Girl
 Reserves 1.



Cro-Magnon man who drew pictures in the caves of France. We are primarily a tool-using animal, and if our tools are now bigger and more powerful, what of it? Instead of all-around skill, we have developed a great variety of special skills. This is admittedly to be deplored on desert islands, or in the event of a cosmic catastrophe—say the submergence of a continent—but who has set the date for the submergence? One does not wear a perpetual shroud because some day he must die. Why is it worse to live in a world of specialized skills if it means more peace,



KIRCHOFF, ARTHUR

Baseball 3; Boys' Glee Club 3, 4; Agriculture Club 3, 4; Class Play 3; Prom Committee 3; Stock Judging Team 3.

KLIX, WAVA

Library Round Table 3.

KLUSENDORF, GLADYS

G. A. A. 3; Girls' Chorus 3; Year-book Staff 4.

KNOEBEL, BEATRICE

G. A. A. 1, 2, 3, 4; Girls' Glee Club 1, 3, 4; Girls' Chorus 1, 2, 3; Laf-a-Lot 2, 3; Dramatic Club 3, 4; Class Play 3; Session Room Banker 2, 3.

KOCH, GERTRUDE

G. A. A. 1, 2, 3, 4; Class Captain 3; "W" Wearer 4; Girls' Glee Club 4; Girls' Chorus 2, 3, 4; Laf-a-Lot 3, 4.

happiness, comfort, leisure, and no compensating psychic loss? Mr. Freeman will say that there has been psychic loss, but biology does little to befriend him; he cannot prove it. Specialization forces men to be less anarchic and more cooperative, a clear gain economically, and for all anybody knows, biologically as well.

Specialization can be carried to fantastic limits and become an active social disease. That it has been so carried, here and there in the modern world, is not to be denied, but this is no argument against specialization as such, but only against its misuse. In short, if I had to be wrecked on Pelen Island, I would choose the crew of the *Antelope*, but not confident of this disaster, I prefer to live in a suburb of New York, befriended by the experts who provide me with electric lights, a bathroom, and a furnace.

If skill *itself* has disappeared, the situation becomes far more serious. Were the old handiness to give way to nothing at all save a few simple repetitive

KOLOSKE, ESTHER

G. A. A. 1, 2, 3, 4; Cheerleader 3; Girls' Chorus 2; Girl Reserves 1, 2.

KOPUT, CAROLINE

G. A. A. 3; Girls' Chorus 2, 3; Session Room Banker 3.

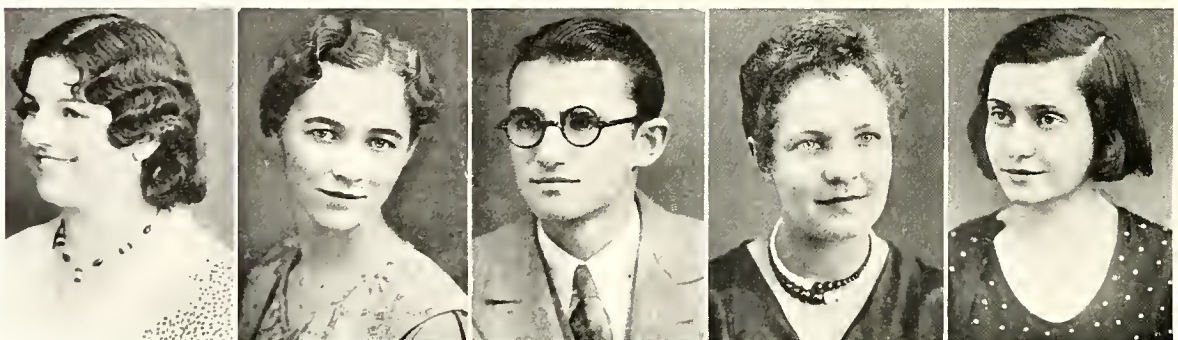
KRANICH, NORMAN
(12B)

Boys' Glee Club 3, 4; Cardinal Star Staff 4.

LEBERMAN, ESTHER
(12B)

G. A. A. 1, 2; Class Captain 1; Laf-a-Lot 2; Girl Reserves 1.

LEDWITH, EVANGELINE (12B)





Top Row—LEIPSKI, VIOLET: G. A. A. 2, 3, 4; Girls' Chorus 2, 3. LESTINA, HELEN (12B): Girls' Chorus 2, 3. LUPNOW, VIOLET. LORIER, GEORGE: Agriculture Club 1, 2, 3; Class Play Asst.; Year-book Staff 4; Prom Committee 3; Stock Judging Team 2. LUTHER, BETTY: G. A. A. 3, 4; Cardinal Star Staff 3; Prom Committee 3. MAYNARD, THEA (12B).

Bottom Row—MCNULTY, MARY: G. A. A. 3, 4; Girl Reserves 1. MCNEIGHT, ADRIADNE: G. A. A. 3, 4; Girls' Chorus 3. MELVILLE, EARL: Track 3. MILLER, BLANCHE (12B): G. A. A. 1, 2, 3; Girls' Chorus 2, 3; Girl Reserves 1, 2. MONTVILLE, BLANCHE: Girls' Chorus 3, 4; Home Ec. Club 1. MUELLER, LORAIN (12B): G. A. A. 1, 2, 3, 4; "W" Wearer 4; Girls' Chorus 3, 4; Orchestra 1, 2, 3, 4; Laf-a-Lot 3; Home Ec. Club 1; Girl Reserves 1, 2, 3, 4.

motions, we should have plenty of cause for alarm. The muscles must be used, the hand and eye must have opportunity to coordinate or something will surely go to smash.

The vast majority of medieval artisans merely followed designs made by master workmen—even as we find it in the Orient today. The level of monotonous work under machine technology for great classes of occupations is held by Mr. Beard to be not worse, but better than in the handicraft eras. Compare, he says, life in the latifundia of Rome or the cities of modern China with the life of a machine worker. "Those who are prepared to sacrifice the standard of living for millions to provide conditions presumably favourable to the creative arts, must assume a responsibility of the first magnitude."

Certainly many of the skills of England were ruptured when Watt's engines began to pound. Handloom weavers, chain and metal workers, tailors, cabinet makers, were driven first to reduce their prices, then to sweat the labour of all the members of their families, and finally to the wall. "The destruction of the labourer's only capital, his skill, is one of the most pernicious effects of machinery, and when it happens, there is and can be no remedy; still if the changes are gradual, the evil consequences are not so great"—wrote Professor Nicholson in

1892. Skill in this connection means the loss of an opportunity to sell an acquired manual art at a price which would have obtained if machinery had never been introduced. The industrial revolution ruthlessly destroyed skill as so defined; nearly all the crafts were battered if not entirely undone.

But this only disposes of certain sorts of dexterity. Granted that they were ruined, did not others arise to take their places? They did. Consider the skilled intelligence needed to design, build, install, repair, and inspect the new engines and mechanical devices. The skilled machinist, boilermaker, toolmaker, engineer, fireman, plumber, electrician, made their first appearances on any stage. Meanwhile great numbers of the class which, in the earlier dispensation, would have been common labourers, diggers of ditches, went to work tending machines. Their tasks were repetitive and simple, but many observers believe that they took a step upward in the ladder. They had to know more than on the old job. "One odd thing," says the editor of the *American Machinist*, "about the introduction

MURDOCK, AGNES (12B)

G. A. A. 1; Girl Reserves 1, 2.

MURRAY, HELEN (12B)

G. A. A. 1, 2, 3; Class Captain 3;
Girls' Chorus 1, 2; Laf-a-Lot 1, 2, 3;
Girl Reserves 1; Session Room Bank-
er 1.

MURRAY, MARGARET (12B)

G. A. A. 2, 3; Girls' Glee Club 3;
Girls' Chorus 2, 3; Laf-a-Lot 2, 3;
Cardinal Star Staff 3; Year-book
Staff 3.

OVERHOLT,

CHARLES

Basketball 3;
Skating 1, 2, 3;
Tennis 2, 3;
Golf 1, 2, 3;
Band 2; Boys'
Glee Club 3;
Dramatic Club
2, 3; Class Play
3; Session Room
Banker 1; Prom
Committee 3;
Model Aeroplane
Club 1.



NEFF, ALICE

G. A. A. 3; Cardinal Star Staff 4.

PARI, JOSEPH

PENDOWSKI, EDWARD

Agriculture Club 3; Model Aeroplane
Club 1.

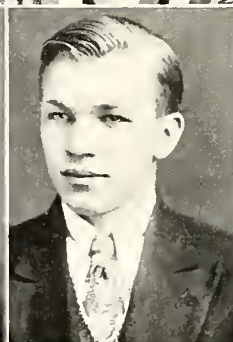
PERKINS, LAWRENCE

Class Team 2; Track 2; Student
Council 1.



PERREN, EMMA

G. A. A. 2, 3,
4; Session Room
Banker 4; Year-
book Staff
(Senior Editor)
4; Prom Com-
mittee 3; Office
Assistant 3.



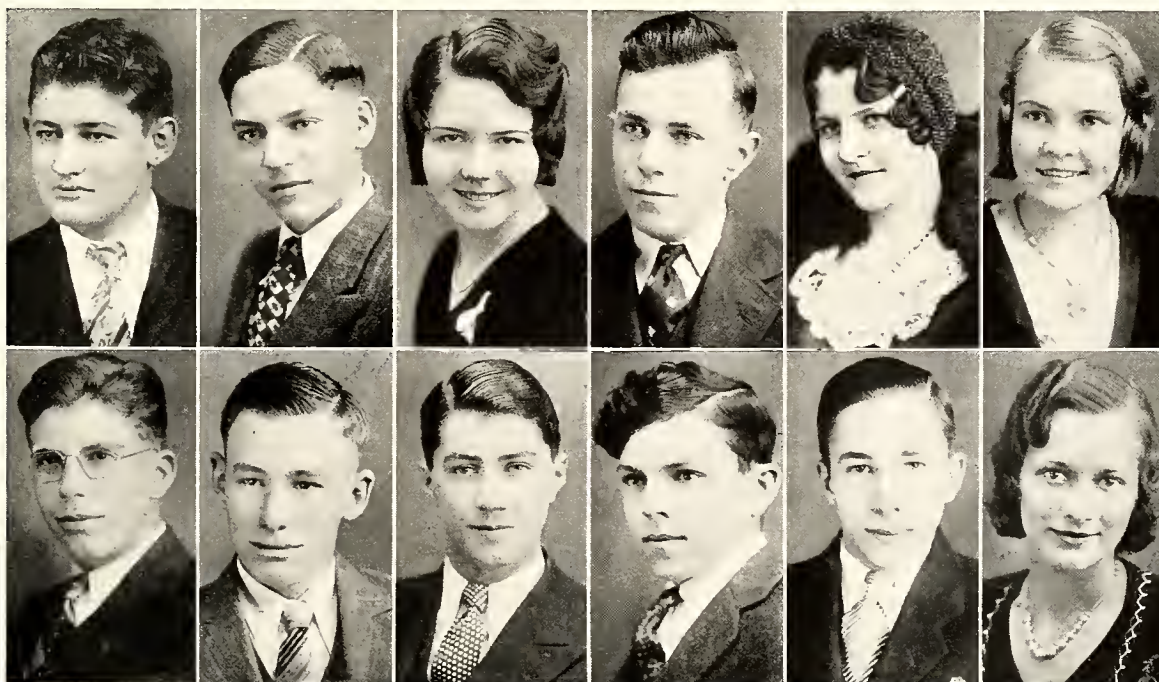
of machinery is that while it is designed primarily to accomplish the transfer of the skill of the expert hand operator to a mechanism, and thus permit the employment of a less skilled and less expensive operator, experience has shown that its introduction is accompanied by a general improvement in the type of worker. More brains are needed to keep the machine functioning than to handle a shovel." Meanwhile Henry Ford is convinced that the number of skilled craftsmen in proportion to the working population has greatly increased under the conditions brought about by the machine.

Barnette finds that certain inventions, far from being introduced gradually, come relatively very quickly; eliminating hand work in a few years. The stone-planer was fully introduced in seven years; the linotype in ten, the bottle-making machine in six. But the use of the machine, even at its maximum development, is always narrower than the entire handicraft; some marginal hand workers remain.

The linotype brought a roaring new demand for printed matter and the linotype requires a skilled man to run it. The hand printer—if he was not too old—became a linotype operator, while many new men were broken in, leaving more skilled operators in the industry than before. The same thing happened

Top Row—PLEHN, HERBERT: Baseball 2, 3; Class Team 2, 3; Cardinal Star Staff 3. PORTZ, ANDREW: Agriculture Club 2, 3, 4; Stock Judging Team 2. PRESTON, IRENE: G. A. A. 2, 3, 4; "W" Wearer; Girls' Chorus 2, 3; Dramatic Club 4. PRICE, CHARLES: (12B) Baseball 2, 3; Class Team 2, 3; Orchestra 1, 2, 3; Band 1, 2, 3; Agriculture Club 1; Session Room Banker; Prom Committee 3; Class Officer, Secretary 3. PRICE, MILDRED: G. A. A. 1, 2, 3; Class Captain 2. RADUEGE, MARTHA.

Bottom Row—RANKIN, EVERETT: Hi-Y Club 3. RHEINGANS, TRUMAN. ROBERTS, HOWELL (12B): Agriculture Club 1, 2, 3, 4; Baseball 3, 4. ROBERTS, HUGH (12B): Agriculture Club 3, 4; Session Room Banker 3, 4. ROBERTS, ROLAND (12B). SAVATSKE, ELAINE: G. A. A. 2, 3; Girls' Chorus 3, 4.





S. C. A. CASHIERS

Top Row—McKenzie, V. Ward, Vick, Miller, Jark, Schmidt. Second Row—Koloske, Baird, Hoeft, Dahms, Dresdow, Muller, Smith, Schrieber. Bottom Row—Zick, B. Brown, Hoeveler, Boteler, C. Ray, Alm, Cohan, Smart, F. Schultz, Russell.

with the bottle machine; a new demand, some of the old glass blowers falling by the wayside, the balance, plus a detachment of youngsters, going on the machines. With the Owens bottle machine, however—which came later—hand blowers numbering 9,000 were replaced by 4,000 skilled machine operators, in a period of twelve years. Skilled men declined in this branch of the industry.

Barnette's final conclusion is that while in some instances, such as the lino-type, more skill is needed, by and large the effect of new machines is to reduce the skill of that particular process. Women and children operating power looms have none of the art of the hand weaver.

We must remember that many of the articles produced by machines are new sorts of articles, unheard of in any other culture. They crowd in on top of the ancient family necessities of food, shelter, and clothing. Insofar as this happens,

S. C. A. CASHIERS

Top Row—Bugbee, Jark, Lumb, Neumann. Second Row—Lockney, Waite, Norris, Sawyer, McNaught, Gill Young. Third Row—Lubnow, Torhorst, Magnusson, Volpano, Zillmer, Hoeveler, Stuhlman, Malagian. Bottom Row—Bliesath, Blasing, Macomber, Schultz, Scrima, Badciong.



the factory does not affect the hand worker. He goes marching along, side by side with large-scale industry, doing his time-honoured tasks of tailoring, house-building, metal-working, what not. Rabinowitz, writing in the *International Labor Review*, finds that it does not seem to have decreased, either absolutely or even relatively to population. His careful study makes it appear that the Jeremiahs have been talking through their hats when they bid us, with tears

streaming down their faces, regard the dying artisan. There are more artisans today than ever there were. This is certainly true of Europe, but more dubious for the United States—for which Rabinowitz has no figures.

Machines, strange to say, far from reducing the aggregate of handicraft work (again in Europe) have increased it. Their first effect was to reduce it, as the plight of the English artisans shows, but as the Power Age gained headway, inventing countless new processes and articles, additional tasks for the hand skills appeared. The factory machine does part of the work, leaving expert hand transformers, finishers, dressers, fitters, to link the process together. Furthermore, the factory has produced invaluable aids for hand workers in the form of sewing machines, knitting machines, motor driven hand tools, and so



SAYLES, FRANCES (12B)

G. A. A. 4; Girls' Chorus 3.

SEWNIG, JOSEPHINE

G. A. A. 1, 2, 3, 4; Girls' Chorus 1, 2, 3; Home Ec. Club 1; Session Room Banker 2.

SCHOBER, MARY

SHERMAN, ESTHER

G. A. A. 2, 3, 4; G. A. A. Board 3, 4; "W" Wearer 4; Prom Committee 3; Student Council 1, 2, 3, 4; Class Officer 3, Vice-President.

SNYDER, DOROTHY

STIER, FREDERICK

Football 3, 4; Baseball 3, 4; Agriculture 3, 4; Stock Judging Team 3; Meat Judging Team 3.

STEVENS, JUANITA

Entered from Tower Hill, Illinois.

STIER, ROBERT

Football 3, 4; Baseball 3, 4; Class Team 3; Agriculture 3, 4; Prom Committee 3.

STORK, DORIS

G. A. A. 1, 2, 3; "W" Wearer 4; Girls' Chorus 2, 3.

SUGDEN, HARRY

Orchestra 3, 4; Band 3; Session Room Banker 1; Head Bank Cashier 3.

stimulated the crafts. "Large scale industry has provided certain old trades with the means of keeping alive and even of expanding. It has created and nurtured a large number of new handicrafts which flourish side by side with it, and which it has neither the will nor the power to absorb."

In short, regarding the whole field rather than one isolated trade, there is no conclusive evidence that the machine is seriously reducing the number of skilled hand workers. Rabinowitz looks for their survival for an incalculable period in the future.

Let us now turn to the new skills, never before seen on land or sea, which the industrial revolution has called forth.

If, as conductor or engineman of an extra or an inferior class train running in the same direction, you held an order reading: No. 1 Engine 25 will run 20 minutes late A to C, and 10 minutes late C to Z, what time must you clear No. 1 at C? . . . In case the left back eccentric rod should break, what must you do?

These are two questions from the examination papers which all locomotive firemen must pass. A fireman has to learn all about forty-four types of locomotives, and at the completion of his training, must be ready to take the engineer's place at the throttle in any

TANS, EUGENE

Cardinal Star Staff 4.

THOMAS, ORA GRACE

Entered from Oconomowoc High School

TIEGS, NORMA

G. A. A. 1, 2; Girls' Chorus 3.

VARLEY, EVERETT

Baseball 3; Track 4; Agriculture Club 4; Stock Judging Team 3; Volleyball 3; Cross Country 4.

WAKEMAN, JUNE

G. A. A. 1, 2, 3, 4; Class Captain 1; G. A. A. Board, Treasurer 4; Girls' Chorus 1, 2; Laf-a-Lot 3, 4; Girl Reserves 1, 2; Session Room Banker 1, 2, 3; Prom Committee 3.

THOMAS, RUTH

Home Ec. Club 1.

THOMPSON, CLIFFORD

Orchestra 3, 4; Band 1, 2, 3, 4; Session Room Banker 1, 2, 3; Year-book Staff 4; Prom Committee 3; Head Bank Cashier 4.

TROEMEL, ELIZABETH

G. A. A. 1, 2; Year-book Staff 4.

VETTO, MARY

G. A. A. 1, 2, 3, 4; G. A. A. Board 3, 4; Girls' Chorus 4; Session Room Banker 2; Student Council 1, 2, 3, 4; Class Officer, Secretary 4.

WELCH, JOSEPHINE

G. A. A. 1, 2, 3, 4; Girls' Glee Club 1, 2, 3, 4; Girls' Chorus 1, 2; Laf-a-Lot 3, 4; Girl Reserves 1, 2; Session Room Banker 3, 4; Year-book Staff, Secretary 4.



OTHER SENIORS MAJORING IN VOCATIONS

BRISK, JEANNE (12B)	HARDIMAN, HOWARD (12B)	MCCAFFREY, LEROY (12B)
BRUHN, CATHERINE (12B)	KIRCHOFF, IRENE	ROBEL, ARTHUR (12B)
CORY, LYLE	LYNCH, ARTHUR	SCHIEWITZ, MELVIN
GEBHARDT, BETTY	MASCIA, JENNIE	TRIGLOFF, WALTER (12B)
	WOYAHN, MONA	

emergency. (Firemen have driven great trains long miles, with a dead engineer beside them in the cab.) Indeed so highly skilled does a fireman become that he is seldom fit for any other kind of job—except that of engineer.

There are some 200,000 railroad trackmen in the United States. They have to know how to build and repair switches; to lay and relay rails; tamp ties to hold elevation and surface; flag trains according to a complicated code; make adjustments to switch points; install frogs and guard rails; make emergency repairs to telegraph and telephone wires; build and repair fences; inspect track for spreads, sinking fills, swinging, heaving, and buckling; learn and apply the formulas for shrinkages and expansions in rails due to changing temperatures. Each man has, at the same time, an immense responsibility for human life upon his shoulders. They are "sentries who guard a front 250,000 miles long. Day and night in baking heat or driving blizzard, trained men patrol the railroads' right of way." Finally, new machines are constantly being introduced into their

(Courtesy of Jose Gorostiza, Secretary of Public Education, Mexico City)

This fresco is an example of the enormous rhythm, the sullen and volcanic color, and the moody power of Orozco. It is one of a group of murals by Diego Rivera and Orozco in the corridors of the National Preparatory School, Mexico City.



curriculum — tamping devices, rail saws, welders—and with each, operating intelligence must be increased. In this occupation, skill varies directly with the amount of machinery.

The skill of toolmakers is far greater now than in the old handicraft days. This art, however, is very highly specialized. A generation ago, a good machinist would tackle any job in the shop, but now the man on the milling machine hesitates to undertake a task on any other. Mr. Colvin notes a growing lack of fundamental mechanical sense among modern toolmakers, due to specialization, together with increasing skill.

The art of the silversmith is a very ancient one. The machine cannot displace the craftsman in

sterling silver work, but it can enormously assist him. Instead of chasing a bowl with his own muscles, he now uses a hammer driven by electricity—but as heretofore he guides its every stroke. In background work, the machine can improve the craftsman's performance; an automatic gauge can be set for strokes softer and more even than human eye and hand can emulate.

In the manufacture of airplanes, as we have seen, the craftsman is still the major factor. Skilled cabinet makers, instrument makers, painters, carpenters, planing mill operators, welders, tinsmiths, coppersmiths, seamstresses—work with the best of inspected materials upon a “ship” whose individuality they come to know and love. “This is the game for me. Do you think I could ever go back to house plumbing after watching a ship I worked on, hop off?” said a young plumber's assistant. Four hundred persons following twenty-one trades take 18,000 man hours to build a three-motored plane. Their pay is high; their working conditions admirable; their adrenalin active by virtue of the “flying kick.” . . . Somehow they put me in mind of the builders of Chartres. It is sad to think of mass production hanging, like a sword of Damocles, above their heads. The Fisher Body Corporation used to employ the finest class of skilled workers. When it was bought by General Motors in 1921, many skilled occupations were displaced by machines, conveyors, and repetitive, specialized work. The sword had fallen.

While the building trades are the outstanding example of the craftsman defying the machine, the situation has begun to change, particularly in steel construction work. In the last generation the art of the mason, the carpenter, the bricklayer, has suffered an ever-increasing dilution with common labour plus machinery. Steel frames, artificial stone, new metal ceilings, doors, casings bases, shelvings, new paint compounds—all have driven building construction more and more into the factory, leaving less and less upon the job. The craftsman is turning into an assembly man—bolting together the standard parts which the factory makes. But the analogy cannot be pressed too far. Meanwhile a galaxy of new machines has appeared to aid construction work—pneumatic riveters, electric welders, stone chippers, hoisting engines, power picks, grab lines, conveyors, concrete mixers, gravity towers, cement guns, paint sprayers, floor scrapers, nailing machines. To operate these devices, new skills are required, of which that of the “steel bird” referred to earlier is one of the most dramatic.



HARVEST

The following table serves as a rough indication of certain of the old skills which the machine displaced in part and the new skills which the machine has created. On the assumption that Rabinowitz is correct, and that there has been no net decline in handicrafts, is there any doubt that the workers of the Power Age are, in the aggregate, more skilled, if more specialized, than the artisans of any previous culture? The old hand skills:

Spinning	Smithing	Stone-working	Glass-blowing
Weaving	Wood-working	Pottery-making	The household arts
	Ship-building	Printing	

The new Power Age skills:

Engine driving	Production pre-planning	Airplane-making
Track inspecting	Sanitary engineering	Flying
Chauffeuring	Medical, dental and surgical work	Modern navigating
Garage work	Machine printing work	Modern tool-making
Steel construction work	Radio engineering	Accounting
Electric power servicing	Laboratory research	Stenographic work
Telephone and telegraph work	Prospecting and drilling	Barbering and hair-dressing
Camera and motion picture work	Caisson work	Publicity work

The list of modern skills could be indefinitely extended, utterly overwhelming in volume and variety the skills which have declined. The principle often touched upon earlier applies here and with equal force. When the machine controls the man, his skill evaporates; when he guides or controls the machine—as in many of these new occupations—his skill remains, and may even be enhanced.

There is one department where it seems to me that skill has been lost with no offsetting compensation. We have taken many of the housewife's tasks into the factory and left her to gossip,



(Courtesy of Jose Gorostiza, Secretary of Public Education, Mexico City.)

The same moody power of Orozco and the same powerful rhythm are evident in this mural. Both Orozco and Diego Rivera glorify labour; they are the Soviets of Modern Art. This mural is one of the group in the National Preparatory School, Mexico City.

play bridge, buy more clothes than she needs, and make a sad spectacle of herself at so-called culture clubs. The poor woman has been left high and dry, after the children are big enough to dress and care for themselves—and there are not as many to dress as there used to be. The problem of the restless, neurotic middle-class woman is based on the fact that the machine has stripped her of her ancient skills, leaving nothing but boredom in their place. Nature has ever abhorred a vacuum.

For those gainfully employed there has obviously been no decline in skill. The robot class is relatively far smaller than that of the old-time slave or serf. The modern farmer must know more than his ancestors, and much of his knowledge is enforced by the new machines—the tractors and the harvesters—he is called upon to operate.

The psychological effects of these new skills are a more dubious matter. As Simon Patten has pointed out in his theory of product and climax, the old artisan saw the product of his skill culminating immediately before his eyes. Satisfaction came as he worked. The modern designer may not see the tangible product of his labour for months: indeed may never see it. Similarly much specialized work of the highest skill is only one tiny part of a great process, and often the worker has no picture of the whole process, or where his task fits into it. The machine has thus operated to split the psychological unity of work and result, and to take away a greater or lesser amount of the craftsman's completed satisfaction. On this score the gloomy prophets have a case, but it needs far more investigation before we can know how serious it is.

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DISCOBOLUS

(Courtesy of Brown-Robertson Co., New York)

Discobolus is a work of the Greek sculptor, Myron, who lived in the fifth century B. C. There are several copies of the statue which are found at the Vatican, the Massimi Villa at Rome, the Capitoline Museum at Rome, and the British Museum.

"*Discobolus* is wonderfully effective, and we feel as if we must see the throw made, and the tense muscles relaxed, before we can leave it. It is an example of the highest Greek art in the representation of the physical frame and difficult action."



CHAPTER SIX

Character



THE following essay, entitled "Our Heritage from Greece," was written by Hugh Hulburt, of the Class of June, 1933:

We are proud of our freedom in America, but do we realize that our form of government was first practised by the ancient Greeks? We are glad that we can say what we think without fear of jail, but do we know that freedom of speech was first advocated in the age of Pericles? We point with some pride to our successful business, yet the Greeks originated many of our basic principles of finance. It was in Greece that most of our literary forms were first produced. Greek architecture is still copied in our buildings. The founder of the science of medicine, Hippocrates, was a Greek. His oath of professional ethics is still administered to our medical school graduates. Most of us know well, or should know well, Euclid's book on geometry. Greek philosophers still guide our thought to a certain extent, and we are still trying to answer questions, which they raise.

Thus, all through our lives we have been, and will be influenced by Greek practises and methods of thought. Greece is not nearly so dead as we might suppose.

Perhaps we are nearest today to old Greece in our love of sports. The Greeks placed much emphasis upon physical development. They, like us, included it as a major study in their education. They had their Bobby Jones, and their Babe Ruth, whom they followed with just as much vigor and interest as any twentieth century American. Speaking of Babe Ruth, ball games were popular in Greece.

So great a place did athletics hold in the Greek mind that formal games were often held in honor of a national hero. Most of us know of the Olympic Games. These, held every four years, were so important that time was reckoned by them. Truces were often declared, if Greece was at war, so that nothing would interfere with the games. They consisted of races of various kinds: two hunderd yard sprints, distance runs, chariot races, races in full armor, and boxing and wrestling



JUNIOR HONOR SOCIETY—FIRST SEMESTER, 1931-32

First Row, left to right—Hey, Bohrman, Elliott, Jones, Pope, Christoph, Loeb. Second Row—Miss Hanson, Jordan, Baird, J. A., Scrima, Graffenberger, Rowlands, Callen. Third Row—Anderson, Poetsch, Morton, Davies, McFarlane.

matches. All-around contests were also held to determine the best general athlete. The winner was crowned with an olive or laurel wreath, and went home the local hero.

Beside these formal games, others, less important, were played. Reliefs found in Athens in 1921 show us two games which even today are very popular. One is field-hockey, apparently played much as today. The other is a type of volleyball, played with three on a side.

These games were not limited to boys; girls often played many of them. In time, a group of professional athletes grew up, but they were looked upon with disfavor. The Roman conquest aided the commercialization of physical ability.

Thus, even in our own school, we are closely linked with this old Grecian culture.

But Greece is not noted for its athletics alone. Everywhere we see copies of Grecian architecture. During the time of Thomas Jefferson, Greek architecture was much in vogue. Even our colonial architecture was based upon Italian Renaissance palaces, derived from the Greek. Classical architecture again became popular after the Chicago World's Fair in 1893. Thus we see that Greek architecture is far from dead.

What has caused it to be so long-lived? Upon first sight, its simplicity seems to be the predominant feature, yet in modern copies there is apt to be a certain coldness that the original does not possess. Investigation has found that Greek architecture is not made up of the straight lines it seems to be, but is composed of curves that, however slight they may be, give an added degree of warmth and beauty to Greek buildings. Many other slight irregularities give relief from the stiff formality which this type of architecture would otherwise possess. Because of these little deviations, Greek architecture has endured through the ages.



SENIOR NATIONAL HONOR SOCIETY

Fourth Row—Neumann, Lounsbury, Sugden, Hulburt, McKellips. Third Row—Owen, Lorier, Crump, Granicher, E. Baird, E. Sherman, G. Price, Miss Lamoreux. Second Row—V. Fisher, L. J. Birch, M. Knoebel, Hardtke, Martin, Hanke. First Row—Magnusson, E. Zillmer, Hartwick, H. Vohs, Goldsmith, Perren, Schober, Roberts.

Closely related to their architecture was the Grecian sculpture. Greek sculpture has never been surpassed. Through all the ages of art, no one has been able to surpass the Greek artists, Phidias and Praxiteles. There are four standards upon which all sculpture can be judged. First is sensitiveness to beauty of material. Certainly Greek artists possessed this to a high degree. Their marble seems to live, and their bronze to breathe. Other bronzes have a dull, dead effect, and one is well aware that he is looking at an image, not the real thing. The Greeks were masters of line, our second standard. Marble drapes seem real, so vividly has the sculptor employed his artistic sense. The Greek sense of proportion is brought into play here. Outstanding figures are given central positions, and, in reliefs, are cut deeper than secondary figures. Here again the Greeks have excelled all others. Harmony and balance in full-cut figures is our fourth point. In the Venus de Melos, every view-point presents a well-balanced and harmonious picture. In short, Greek figures seem more alive than any others. That is the secret of their eternal beauty.

Then, aside from these more tangible things, the Greeks excelled in drama. All people seem to enjoy seeing the actions of others imitated. Particularly, do we seem to enjoy tragedy, but many Greek tragedies seem almost too cruel to afford enjoyment. Perhaps this is because the Greeks attended the theater, not only for amusement, but for instruction as well. The drama has great force in moulding public opinion, and they were often used in this way. Many social evils were exposed through the drama, but, although put to this practical use, the Greek poet did not forget the poetical value of his play. His meters are carefully worked out, and correspond to our English blank verse.

Greek comedies were also put to the practical use of satirizing objectionable practises of the day. Of course, the usual devices were used to produce amusing

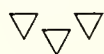


THE FOOTBALL SQUAD

Top Row, left to right— Klatt, Knoebel, Mickler, Disantis, Lansinger, Pronold, McGowan, Olson, Schley. Second Row—Coach Saubert, Sullivan, Kranzush, Klinger, Barnes, Lumb, Hannon, McDougall, Carey, Lynch, Badciong, Manager. Third Row—Rich, Golemeske, Bruni, Stier, F., Stier, R., Brimmer, Disantis, Captain, Smith. Seated—Cooley, McKellips, Managers.

effects. Aristophanes and Menander were masters of the satire, while Aeschylus, Sophocles, and Euripides are outstanding tragedians.

Most of us are more or less acquainted with the myths of the Greek and Roman gods. These myths constituted the Greek religion, but, a few centuries before Christ, certain thinkers became dissatisfied with these more or less fantastic stories and tried to explain things in their own way. The outcome of this was the birth of modern science. Many theories and laws of today were suggested or stated by these old Greek scholars. But this did not satisfy many. They found little consolation in the fact that the gods rule the world. Neither were they content to be composed of many whirling atoms.



The Third Olympic Winter Games

BRUCE STOLLBERG

Lake Placid, the scene of the Third Olympic Winter Games, is high in the Adirondack Mountains surrounded by forest-covered hills. After the three hundred and forty contestants had received the Olympic oath from Governor Roosevelt, the program was started by the first heat of the five hundred meter race. Jack Shea and Irving Jaffee, both representing the United States, were the outstanding speed-skaters of the meet, having defeated the entire field in their respective events.

The outstanding event of this winter's Olympics was the bobsleigh racing. Packed with speed and danger, this is a sport that fits in perfectly with the



HAERTEL FIELD—A NIGHT GAME

American temperament. One slip at a 70-mile-per-hour speed would mean certain injury and probable death. The bobsleigh course is a winding, ice-covered path one and one-half miles long, and has an average drop of ten degrees. The bobsleighs are of two kinds, one for two passengers and one for four. In the four passenger bob-

sleigh the most important men are the steersman, in the front, and the brakeman, at the rear. The other two passengers are usually quite heavy, and they are needed only to give weight to the bob, thereby increasing its speed. The steersman is the captain of the crew, and has to be a man of steel nerves and dauntless courage. The races are time events, and the team with the best average time wins. Both events were won by Americans, who had also won the event in the 1928 Olympics.

The men's figure skating was won by Karl Schafer, of Vienna, and Sonja Henie, of Norway, gained first place in the women's event. Her superlative poise and gracefulness made her an outstanding favorite of the judges, and of the audience that packed the huge arena.

THE TEAM

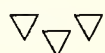
The Line, left to right—Rich. Golemgenske, Stier, R., Stier, F., Bruni, Brimmer, Disantis, Captain. Back Field—Kranzush, Lynch, Schley, Mickler. Standing—Coach Saubert, Disantis, Lansinger, Knoebel, Smith, Hannon, Lumb, McGowan.



Dear Mary's
I don't know what to say but I know
I always wanted to know you lots
of luck from a pal. Felix Burns

Norway's strength in the skiing events was overwhelming. Her jumpers had the knack of combining perfect form with the attainment of long distances, and she was undisputed victor in the jumping events. Sven Utterstrom, of Sweden, however, won the fifty kilometer cross-country event. This race is a severe test of a man's resources. There are no paths or roads, and the skier has to climb steep hills and jump over the rocks and many other obstructions that are in his path.

Canada succeeded in winning the hockey championship for the third consecutive time although the American team gave it some very strong competition. Germany and Poland were also represented, but were very little competition for their North American rivals.



Development of Character

MARGARET MAGNUSSON

To the Grecian, Goodness and Truth made Beauty, and he concerned himself chiefly with noble living. This factor was involved in the Greek system of education. The training of the body occupied as important a place as the training of the mind. Their fine gracious characters were developed by their athletic contests and games.

The Romans, who were a practical race of people, finally absorbed the Greek civilization. Yet there remained a difference between the Roman and Greek views on morals. The Greek was concerned with what he felt about his actions; the Roman was concerned with what his actions would look like to other people and how his actions would reflect back to his own credit or discredit. The last couple of centuries the Olympic games have stimulated the interest in sports as a means of character building. The ideals of athletics are not bone and sinew alone, but such fine qualities as quickness and skill; courage and manliness; pluck; energy, and endurance.

There has been a large stage of development in recreation from the beginning of humanity until the games of the Greeks. There is the savage stage expressed in hunting and games like hide-and-seek. The pastoral stage shows dolls, gardens, and construction through toys. The nomad stage finds expression in adventure, running, and competition. The tribal stage of development is portrayed by team games.

A physical expression is found in ninety-five per cent of all our interests. We cannot maintain for a long time normal strength of character without a hardy physical basis. This is obtained through play which gives a person mastery of his body. Muscular coordination eliminates the awkwardness and gives grace of movement and beauty of form. Today most of our population is urban, thus



BASKETBALL TEAM

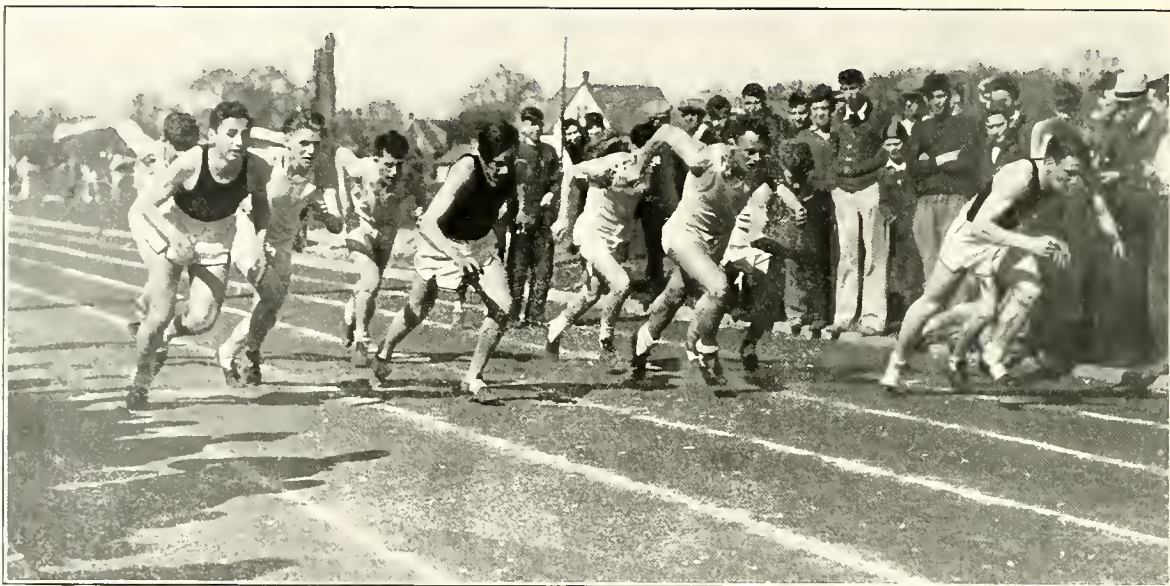
Standing—Badciong, Manager, Golemgese, Evans, Wenger, Sullivan, Coach Saubert. Seated—Heywood, Lumb, Lynch, Conway, C. Robel.

eliminating much of the physical development that a rural boy or girl gets. Physical growth is taken care of by recreational programs that build health along with character. The growth of higher moral and intellectual powers depends on the interaction of nerves and muscles.

Football is looked upon as the crowning sport in the academic world, because it brings all-around development. This year the boys brought to our school the Suburban Football Championship for the fifth time in seven years. Being members of a championship squad is not the only reward for these boys. They have made friends that will be remembered for life. They found that the keynote in football is the ability to do something without the help of others. They learned to take severe criticism and hard knocks in order to reach their goals.

Behind the team there has been a master mind, the coach. Mr. Saubert has faced many pre-season difficulties with the team, but he took the material available and whipped it into a team that won a championship. It has been the work of Coach Saubert to organize plays, drill them into the players; but far more important is the team spirit that he has drilled into the boys. We praise Coach Saubert and his able assistants, Mr. Wolf and Mr. Panella, for producing such a team.

The days are over when moral issues are thought so minor that a coach is selected merely on his ability to turn out winning teams. Preeminent among his qualities is the desire and ability to serve as a moral leader of boys. Athletics in high schools provide a fruitful field for cultivation of a large number of fundamental virtues. Coach Saubert is outstanding for his ability to develop clean, fair players.



MARQUETTE VS. WAUKESHA
Al Kranzush takes the lead in the half-mile.

The definition of sportsmanship is given as "the practise of fairness and generosity of spirit, shown especially in sports." How very important this is in schools and in life! The position a school holds among others depends to a large degree upon its type of sportsmanship. Whether or not a school can meet adverse conditions and defeat as well as gain supremacy and victory over competitors, in the same fair and honorable way that sportsmanship requires, spells its attainment.

Our school is not lacking this quality, as is shown in the sportsmanlike way in which we took our penalty for playing an ineligible forward on our basketball team. Our team showed determination and a genuine school spirit in the way in which they defeated the champions, Shorewood, although not credited for this.

Serious obstacles, through the winter, threatened the outlook of the team. A fellow sure to make a valuable addition to our quintet, against the rules, played with another city team a few days after having been declared a member of Waukesha High team. Another not being able to keep certain important training rules was lost to the team. Other cases were similar.

The carrying out of Waukesha's ideals meant a sacrifice, but after all, do not the famous words, "When the one great scorer comes to write against your name, he writes not whether you won or lost, but how you played the game," mean more than a championship not fairly and squarely won?

The modern survivor of the ancient Greek Marathon race is the cross-country run. The course in high school is usually two miles in length, and is run on country and city highways instead of on a cinder track. The race requires a

steady, easy pace and endurance of the runner. Among the Suburban High Schools, the cross-country season is in the autumn. The contests are usually held preliminary to a football game and the finish is at the field.

This year there were no letter-men returning to Waukesha High School. This is always a great handicap, for the letter-men not only form the foundation of a good team, but being veterans, they act as pace-setters and thus aid the coach in training the others. Despite this handicap, the team did very well, for they won second place in the annual Suburban meet.

The purpose of the G. A. A. is the Grecian idea of coordinating the growth of the mind and body. It aims to strengthen the character of the girl. This is a huge undertaking, but in the past years the G. A. A. has been quite successful in achieving this purpose.

The Girls' Athletic Association is governed by a group of girls elected by the members for their leadership. Ten girls are selected each year to be leaders of the various groups. Thus, leadership in a girl's character is strengthened.

High scholarship must be maintained. No girl is chosen for a responsible position who does not have a good average. Fifty points toward the "W" are given each semester to every girl with an average of ninety.

To receive a "W" each girl must have earned 1,000 points in accordance with the point system. She must also have a high scholastic average and a strong character. Thus the "W" is the embodiment of the purpose of the G. A. A. It stands for leadership, sportsmanship, character, and scholarship.

Each year the most outstanding girl is chosen as the "honor girl." All girls who are "W" wearers are eligible for this honor. This girl must possess personality, leadership, character, and high scholarship.

The Waukesha Hi-Y Club not only aims at an organization for recreation, but one of guidance and betterment for the members and in turn the raising of the

GIRLS' BASKETBALL





GIRLS' VOLLEYBALL

standards of all their associates. The club meets once a week and usually there is a discussion of the matters which are especially interesting and beneficial to Juniors and Seniors in High School. The members cooperate by reading books pertaining to the subjects discussed and reporting the findings at the meetings. Often special speakers talk to the club.

The Hi-Y Club is an international association and the different clubs are in constant contact with each other through frequent international conferences. Two delegates from the Waukesha Club attended the last one at Toronto.

The National Honor Society is based on four cardinal principles, Scholarship, Leadership, Character, and Service, all known to the Greeks. The purpose of the society is to create an enthusiasm for scholarship, to stimulate a desire to render service, to promote leadership, and to develop character. The members are elected according to grades and the number of points they have in outside activities. The emblem is the keystone and the flaming torch. The keystone bears as its base the letters S. L. C. S., which stand for the four principles above mentioned.

Aristotle is said to be the sanest and most roundly developed man that ever lived. No age can place a man at his side. His "Ethics" show the nobleness, simplicity, purity, and moderateness of his nature. His idea that to find the best in life and to give the best to that which is at hand has been made the aim of the Laf-a-Lot Club, composed of Senior High School girls in the Y. W. C. A. The club provides for a very versatile program. Interest groups have been organized. Each girl chooses the group in which she is interested, dancing, dramatics, handicraft, or whatever it may be; and she participates in its projects and duties.

Girl Reserves stand united in a common purpose to find and give the best. In this movement girls have come to know the meaning of abundant living in friendship with girls and women of many nations. Through their activities

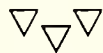


"L" GIRLS

Top Row—Chase, Kliet, Basile, Lamp, V. Ward. Second Row—Franz, Holtz, Horn, Christoph, Vick, Trakel.
Bottom Row—J. Jarden, Bohrman, D'Amato, Savatski, Thompson, Zick, Boortz, Raduege.

they discover the joy of creative living as expressed in the ideals for which the Y. W. C. A. stands.

Every girl who is a member of the Y. W. C. A. uses the blue triangle, representing the Body, Mind, and Spirit, within a circle, or the world, to picture how she thinks about a way of living. It is a symbol to show how she lives and grows with other people.



Junior High School Athletics

The program of the Junior Boys' Athletic Association plays an important part in the school life of the Junior High boys. It is there that our future Waukesha athletes are made, if indeed, the saying "heroes are made, not born" be true. This is the fourth successful year of its organization, during which three hundred boys took part in developing ability in volleyball, tennis, free throw shooting, and skating, as well as the major sports, football, basketball, track, and baseball.

Mr. Corrigan, Junior High coach, attributes much of the success of this extensive program to the whole-hearted cooperation and spirit of the Junior Boys' Athletic Board, Mr. Kusche, and Mr. Rahn.

The organization of the Junior B. A. A. consists of a board made up of two representatives from each of the classes, who meet with Mr. Corrigan each week to carry out the organization's plans.

Approximately two hundred boys participated in inter-school and class track meets. The program is organized on a point system, in which the boys receive a certain number of points for sportsmanship, being on a winning team, being captain, etc. Those who obtain 500 points receive their much coveted award, the "L".



"W" GIRLS

Fourth Row, left to right—Fisher, L. J. Birch, Fuchs, Granicher, M. Knoebel, Wakeman. Third Row—Emling, Hardtke, Magnusson, Sherman, Drake, Williams. Second Row—Garrow, E. Zillmer, Keppen, E. Assman, Koch, Christison, Leipske. First Row—Marion McNaught, Vetto, Bower, Martha McNaught, D. Storck, Preston, Goldsmith.

The Art of Living

Selections from the last chapter of "Our Business Civilization," by James Truslow Adams. Printed by special permission of the author and of the publishers, Messrs. Charles and Albert Boni.

Many people seem to believe that the life of the savage is one of delightful independence, of doing what suits himself all day long. No idea could be further from the truth. The savage is hemmed and circumscribed at almost every point in his personal life by the mores of his tribe. Liberty, freedom of speech and action, the right and opportunity for free self-expression, are among the highest products of civilization, not of savagery, and the belief that the reverse is the case is merely an example of the present day tendency to exalt the ideal of savagery and to return on our tracks, evident in all the arts.

Democracy, a certain weariness of the complexities of that very process of civilization that has made freedom possible, and the misunderstood teachings of scientific research, all three are tending to make the tyranny of the crowd greater and an art of life more difficult. In a recent American prize contest for definitions of morality, for example, one of the three which won prizes was as follows: "Morality is that form of human behavior conceded to be virtuous by the conventions of the group to which the individual belongs," and we are told that among all the definitions submitted there was little disagreement as to the general concept. Of course this is the muddiest sort of thinking. The particular social forms which morality takes among the crowd at any given time is confused with morality itself, and, if the definition were true, any advance in moral concepts on the part of either society or the individual would become impossible, as no society ever changed its "moral" opinions unanimously overnight. That such a definition



G. A. A. BOARD

Third Row, left to right—Drake, Miss Dodge, Fisher. Second Row —Christison, Wakeman, Ivens, Miss Worthington, Sherman, Fryar. First Row — Vetto, Burtch, Rutte, Roberts.

should have become the general one in America is merely an interesting example of the difficulty amongst us of disentangling one's individual self from the glutinous mass of all one's compatriots. * * * * *

To practise an art of living, it is essential to arrive at some standard of values for ourselves. If we may judge from this contest, and from other evidences, the standard of value arrived at by the American people in the broad sphere of ethics or morality is merely the standard of what the overwhelming mass of Americans of all sorts consider applicable to themselves. There can be no individuality in conforming to such a standard so arrived at. Moreover, such a standard is bound to be beastly low. The mass of men has never risen without individuals to make it rise any more than a mass of dough will rise without the tiny bit of yeast in it. Our concern here, however, is with the individual who would manage his life with art, not with the mass, and for him no art of life is possible if he is merely going to make his life conform to the opinions of the majority. It is as absurd as it would be to think of Keats, preparing to write an "Ode to a Nightingale," taking a vote of all his fellow apothecary apprentices as to what they thought he ought to say about a nightingale.

But we have also got to consider carefully what tools to use in our art. Limiting ourselves for the moment to what are usually called "things," it is obvious, though generally overlooked, that the effect upon ourselves of "things" is both varied and profound. This is a theme which is rarely treated, but the reader will recall the effect upon Lee Randon of the French doll on his mantel-piece in Hergesheimer's "Cytherea." It is, perhaps, the best illustration I can offer of the idea worked out to its conclusion in all completeness. The other day I happened to be visiting the exhibition of the *Arts Decoratifs* at the *Grand Palais* in Paris. The new art in France, and elsewhere over here in Europe, is producing a wholly new form of interior decoration and furnishing, sometimes of great beauty and nearly always of much interest. As I stood in one bedroom in which

the bed of ivory and ebony of indescribable design had its covering of leopard skins. I could not help musing on what subtle differences in one's spiritual and intellectual character would come from living one's life amid such furnishings, as contrasted, we will say, with bedrooms of complete and perfect Queen Anne or Louis Quatorze. In the room I



GIRLS' FIELD HOCKEY

mention, the atmosphere, due to the furnishings, was an almost maleficent blending of the perfection of twentieth century civilization with the savagery of the jungle. As one stood there, in a room designed as the last word in French art and craftsmanship for a millionaire of 1929, one was aware in part of one's soul of the faint booming of tom-toms and of the odor of black and sweaty jungle flesh. A man could not live in that room without strange things happening in the depths of his being.

This, perhaps, may be said to be an extreme example, as was Hergesheimer's, but is it? Do not all our surroundings and things affect us?

The social effects of such things as automobiles, radios, and so on have now become commonplaces, but what of the effects on the individual? In many ways a man or woman with a motor car is a different creature from one without one. Think how many lives have been altered by the reading of a single book. The laboring man who lives in a Sixth Avenue room in New York facing on the elevated railroad is a different man from one who lives in a cottage and garden in Devon or amid quiet and roses in the Vaucluse. All this would seem to be so self-evident as to call for no elaboration, and yet do we pay any attention to it? When we try to live as everyone else does, when we buy something because "everybody has one," are we not using our tools with an utter lack of discrimination? There is a similar decadence in some directions in the arts other than that of life, a tendency to put "any old thing" on canvas, to clutter up a novel with irrelevant details on the plea of realism. We might as well try to eat everything as have everything, regardless of our own taste or the idiosyncrasies of our own digestions. A painter does not use his scarlet or blue or orange brushes regardless of the effect, merely because they are "there." He selects his colors as he does his objects, for their final influence on his work, or he merely produces a daub.



JUNIOR HIGH FOOTBALL

Top Row, left to right—Mr. Corrigan, Hockett, Miller, Helker, Enders, Boccaccio. Bottom Row—Moen, Edwards, Reid, Mittlesteadt, Russell, Maragos, Engstrom.

If we are to have an art of life, must we not exercise equal care in trying to discriminate between the influences and values of all the tools that we use in making the infinitely more complex work, an individual human life of significance and happiness and worth? We have got to think what all these tools—things, situations, surroundings, relationships—may mean for our own individual selves, for our own private lives, regardless of the standards of the majority, before we can begin to live as human beings and develop an art of life. Otherwise we are mere telephone switchboards, like animals, receiving stimuli and sending our reactions.

Until we have given thought to this, we can use all our tools and material only at random and with no idea of the result we are producing. If we can decide what we want to make of ourselves and what tools will best assist the result, then we can vastly simplify our lives by a wholesale rejection of all those things which may be well enough for our neighbors but do not conduce to the one desired end for ourselves. We would then no longer wear ourselves out in the mere living of standardized lives and keeping up with the Joneses. We would not only simplify our lives, but we would introduce variety into the deadly monotony of the national life. No two artists would have exactly the same conception of a subject or treat it in exactly the same way.

If it is true that our lives are increasingly frustrate and commonplace and standardized because we do not take time and trouble to think out what is the worthwhile life and achieve a scale of values, is it not because we lack the courage to be different from the Joneses and to give to our lives that precise quality of uniqueness which is characteristic of the products of art?

The three qualities, therefore, which would seem to be essential to any artistic ordering of our lives are courage, thought, and will. We have got to acquire that rarest form of courage in America, the courage to be considered different from our neighbors and the rest of our set.

If Mrs. Jones' greatest joys in life are the perfectly appointed dinners she delights in being known to give, and riding in her Rolls-Royce, then let her have them if she can afford them. But if your greatest joys are simple hospitality and the good talk around the board, and if you care far more for books than the sort of car that affords you transportation, then in the name of Art give simple dinners, line your shelves with books, and drive a Ford.

If you love Elizabethan drama and detest the current fiction, read your drama; and

when someone asks you if you have read "The Mauve Petticoat," tell him candidly that you have not and that you do not intend to. If you are intelligent enough to be bored stiff with the absurd social life of ninety-nine clubs in a hundred, refuse to join the things and amuse yourself in your own way.

Americans pride themselves on their courage and individuality and brag of the frontier virtues, but the fact is we are the most cowardly race in the world socially. Read Emerson's essay on "Self Reliance" and ask yourself honestly how much you dare to be yourself. He has been called the most essentially American of our authors, but would he be so today? The old phrases have a familiar ring. "Trust thyself; every heart vibrates to that iron string." "Whoso would be a man must be a nonconformist." "My life is not an apology, but a life. It is for itself and not for a spectacle." "What I must do is all that concerns me, not what the people think." "Life only avails, not the having lived." "Insist on yourself; never imitate." Every schoolboy knows them, but how many mature Americans dare to practise them? Take the matter of clothes as a simple touchstone of individuality. Every American woman who goes to London is either shocked, interested or amused by the variety of women's dress there. Most of it, except sports clothes, is, I admit, extremely bad, but the point is that a woman dresses just as she pleases. Little girls may have long black stockings or legs bare to their full length; older women may have skirts that display the knee or drag the ground; hats of the latest mode from Paris, or from Regent Street when Victoria was a girl. Watching the passing crowd on the Board Walk is like turning the pages of Punch for half a century. A man may wear any headgear from a golf cap to a pearl satin "topper." Compare this, for example, with New York and the mass antics of the Stock Exchange where if a man wears a straw hat



JUNIOR HIGH BASEBALL

Top Row, left to right—Mr. Corrigan, Dunn, Johnson, Schmoller, Maragos, Boccaccio. Bottom Row—Pease, Greene, Peters, Mielke, Rosenmerkel, Zenkevech.



JUNIOR HIGH BASKETBALL

Top Row, left to right—Fridie, Luther, Mason, Mr. Corrigan.
Bottom Row—Plotz, Coverstone, Staffeldt, Lansinger.

beyond the day appointed by his fellows they smash it down over his eyes, and where he is not safe from similar moronic hoodlumism even in the streets. I mention clothes not as a Sartor Resartus but merely as a simple instance of that mass-mindedness which permeates all American life. One has to fight to be one's self in America as in no other country I know. Not only are most Americans anxious to conform to the standards of the majority, but that majority, and the advertisers, insist that they shall. I recall

some years ago when living in a small village and when I was spending many hundreds of dollars more than I could well afford on books and also putting money into travel, that more than one of the village people actually suggested to me that it was rather disgraceful for a man in my position not to drive a better car than a Ford. My answer, of course, was that I did not give a rap about a car except as a means to get about, and I did care about books and travel. Another man, one from the city, speaking of the same sore point, said that I could afford to use a Ford because everyone knew who my grandfather was, but he had to have something better to meet his guests with. In another community, a moderately wealthy friend of mine who had a large house, also a country place, and did a good deal of traveling, was taken to task by a yet wealthier neighbor on the score that, again, "a man in his position" owed it to his wife to give her a better car than a Dodge sedan to make calls in, though both my friend and the wife preferred to spend their money in other ways than in running a Packard or a Cadillac. Spending one's money in one's own way in America—that is, trying to use the tools of life with sanity and discrimination—is a good deal like running the old Indian gauntlet. The self-appointed monitors of society to tell other people how they should live, ran, in the cases above, all the way from village store-keepers to a successful New York business man worth many millions, but they are merely typical of that pressure, express or implied, that is brought to bear on any individual who attempts to think out and live his own life. But if our lives are to be based on any art of living, if our souls are not to be suppressed and submerged under a vast heap of standardized plumbing, motor cars, crack schools for the children, suburban social standards and customs, fear of group opinion, and all the rest of our mores and taboos, then the first and most essential factor is simple courage to do what you really want to do with your own life.



JUNIOR HIGH TRACK TEAM

Top Row, left to right—Froderman, Smith, Maragos, Italiano, Mr. Corrigan. Bottom Row—Remington, Fridie, Malagian, Hughes, Staffeldt, Lansinger, Brisk, Mielke.

But if courage, especially in America, is essential to an art of living, thought is fundamental. A man has got to think out what sort of life he really wants, what life he is going to try to make for himself. If he refuses to face that problem and merely drifts, he abandons himself to the mould that his neighbors provide for him. He will become both for himself and others the utterly uninteresting nonentity that so many Americans are, simply because they have taken the line of least resistance and become mere replicas of thousands of their fellows. When you have seen one Ford car turned out any year, you have seen the whole four million, or whatever the number is. They may be very good and very useful and very sturdy, but they cannot have the slightest interest as individual specimens for anyone.

You will not find it so easy as you may think to decide what sort of life you really do want to make. To do so requires a clear mind, independent thinking, and a knowledge of what the infinite variety of goods and values in life are. Most people dream idly a good deal of what they might like, but few have either the ability or power to think through what they really do want, given all the conditions of their own selves and their possibilities. It is not only the young girl who does not know what she wants, who dreams one day of becoming an author because "it must be thrilling to live in Greenwich Village and talk to real writers," and another of becoming a clerk in a store because "it must be wonderful to feel you are really doing something." The hardheaded business man who has fought his way up from a shoestring to millions, knows often just as little what he wants, as any number of rich men bored to death with power and leisure can testify. Perhaps as useful a task of education as any would be to teach young people what the possibilities of life are.

It may as well be confessed that most people cannot become artists in living. That is not snobbery. It is simple truth. The day may come, if democracy



LAF-A-LOT CLUB

Top Row, left to right—Beasaw, Jacob, Kastenholz, Brechlin, Harris, Kennedy, Robinson, Yatzeck, Klussendorf, Empey, Clayton, Miss Lickley. Second Row—E. Raduege, Miss Wiese, Schroeder, White, Rhode, Royski, V. Fisher, Martin, L. Fisher, Horn. Bottom Row—Torhorst, Vick, M. Larson, Rogers, W. Wedlock, Schumacher, Hale, Miss Harnes, Mielke.

insists on continuing to debase all our spiritual coinage, when anyone may aspire to call himself a poet or a musician or a sculptor. However, that won't make him one. There is no more reason to expect that anyone can be a genuine artist in life than to expect everyone to be an artist in words or sounds or colors. If we all cannot aspire to become great artists of any sort, however, there is happily room for us as amateurs in any art, if we care about it; and our own happiness, as well as our interest for others, is greatly increased by trying to express, in any art, our own individuality. The other arts are merely tools for the great all-embracing art, that of living, and we cannot refuse to become amateurs in that art without confession of failure as civilized beings. If all this complex, delicate, and, it may as well be confessed, burdensome thing we call civilization is merely to be used to make us more intricate switch-boards of automatic stimuli and reactions, then we might as well smash it and be done with it. Its only excuse is in increasing our liberty of choice, our chance to be more individual among a wider range of goods than can the savage or the barbarian.

Moreover, if one would practise the art of living, he must have the artistic spirit. I do not mean the aesthetic in its narrower meaning, but the spirit of the man who finds joy in his own creating of something beautiful or noble or lovely. Life, as Emerson says, must be for itself and not for a spectacle. Artists may get great pay for their minds on the pay and not on the work, they have not been artists. It is the work, indeed the working, that counts and that is its own best reward. Nor must we defer the practise of our art. A poet or a painter or a musician does not say to himself, "I will make a million first, and then I will write poetry or paint pictures or compose music." His art is life itself, the best of life, for the genuine artist. Money and freedom may be pleasant and useful, but they are not the essence of any art, that of life any more than any other. Keats did not postpone writing his poetry until he could retire from mixing

drugs and find a cottage in the country. If he had, there would have been no poetry to make his name immortal. And if anyone says of the art of life, that he will try to order his life artistically when he has another five thousand a year, or when he is vice-president instead of sales manager, or when he can quit, he will never so order it at all. He does not understand and has not got it in him. He will simply take his place in the American procession with the other four million Fords of the year.

If you decide that you have the courage to "be different," if you can decide what you really want of life, then you may achieve an art of living if you have the will to see it through. And you will find, incidentally, that in place of the sheep-like flocks of country-club Joneses you will have as friends and guests a far more interesting group, that your life will have attained to a depth and a richness of experience that is denied to the standardized Joneses and all their kith and kin, and that you are no longer an automaton with inhibitions, but a human being expressing your own unique personality: loving, enjoying, experiencing, suffering perhaps, but alive. Your life will not be a machine-made product identical with millions of others turned out by the same firm, but a work of art which will give joy to yourself and others because it is like no other.

But if you merely settle down, unthinkingly and uncourageously, in the mould provided for you by your neighbors, if you accept as standards and values merely those of the majority, you will not be an individual or even the useful citizen you may think yourself though you attend every meeting of your association in the year. America can count such men, as she can her motor cars, by the tens of millions. What she needs as useful citizens today are men and women who dare to be themselves, who know with Emerson that "life only avails, not the having lived," who can conceive how rich and varied life can be, and who, with the spirit of the artist and at least an amateur's knowledge of tools and

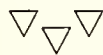
HI-Y CLUB

Standing—Schaeffel, Allen, Hansen, Adviser, Kuenzli. Second Row—Kranzush, O'Mealy, Badciong, Lockney, Laing, Blaisdell, Frank, Ihlenfeld. First Row—Lansinger, Hogan, Lindholm, Bugbee, McKellips, Cooley, Stollberg, Gorman, Neuman, Trakel, Crump.



technique, will defy the crowd and show what an art of living may be. Americans have never lacked courage on the fields of battle. It is time they show some on the golf links. We are more afraid of what our best customer may think or what Mrs. Umpty Bullmarket-Jones may say than our ancestors ever were of what the redskins might do. If I thought mottoes and slogans did any good, I would replace the "God bless our happy home" of a generation or two ago, and the "Say it quick" of our offices today, with old Emerson's "Be yourself." That is what every artist, every civilized man and woman has got to be, as the very foundation of an art of living. It is, indeed, only the foundation, but it is essential. Every art is social. It is the result of a relation between the artist and his time. Music could not have developed as a result of a succession of individual musicians composing for a society of the deaf, and before we can develop an art of living in America and adjust our machinery of life to its practise as it is adjusted in many ways in Europe, we must develop a taste for individual living in thousands of Americans who will refuse to bow the knee to the crowd, whether city, suburban or village, and insist upon being themselves. The road of conformity is merely the road back to savagery.

James Truslow Adams, a descendant of John Quincy Adams, was born in Brooklyn, New York., on October 18, 1878. After entering a New York Stock Exchange firm, of which he was a member until 1912, he took up the problem of a peace conference, early in the World War. When the United States entered the war, he became a general of the staff of the United States Army.



Telesis

GLENN JONES

Oration given by Donald Willison, who won second place in the Suburban League Forensic Contest at Wauwatosa.

From the Greek root "telos" we derive the word "telesis," meaning end. A modern school of thought has adopted this term firm in the faith that society can choose its own destiny. Humanity shaping its own ends. Truly a call to arouse every citizen from his apathy. But the challenge is accompanied by a wistful obligato when the futility of such an ideal appears before us.

In a negative way the government sets minimum requirements for us, but we have on our hands today means of indirect control before which the power of government shrinks by comparison. Yesterday's road show, talking machine, and penny periodicals have gone down before today's motion picture, today's radio, and today's metropolitan newspaper. These three, any one of them as powerful in moulding the group mind as the government, will be amalgamated tomorrow and delivered up to television, whose possibilities cannot even be estimated. Here,

then, are our tools, daily improving. But let us warn ourselves that tools alone have builded no temples. In themselves they are only potentialities. Their usefulness, their telic value, depend upon those whose hands grasp and wield them. Whose are the hands that have them now and what is the nature of their craftsmanship?

Let us sit for a moment in conference with the moguls of talkiedom while they select a picture. This group stands at a control board of American emotion. At their direction a discharge of sight and sound will be released which will arouse the feelings and fashion the ideas of a multitude. The presence of those millions who will teem in and out of theater doors can be felt right in the room and these astute conferees have learned to be sensitive to the ghost of the millions. The question whether the gangster fad is "runout" is seriously weighed and it is decided that the public can bear up under one more racketeer story. The most weighty problem seems to be that of a picture "taking." Photographically? No. Financially. We are surprised at the complete lack of reference to any standard of quality, and when our curiosity finally reaches the point that we become bold enough to inquire for the criterion of judgment used to insure a high type of production, we are bluntly told that the industry's policy is to "Give the public what it wants." Lust, trash, and worldliness are being loaded into the even more capacious public maw, and this is "What it wants."

We are proud of complimenting ourselves on our progress in radio; we point to it as an outstanding example of American achievement and we are right, friends, entirely justified. But again we must ask ourselves, "Whither?" What satisfaction is being carried to the craving millions through the ether? Education? Yes—in the morning. Symphony? Yes, right after dinner when the dishes are being done. But the rich hours of evening relaxation are filled with the "I hope you'll like it" of Ben Bernie, and the tantalizing tempo of that crooning troubador, Rudy Vallee. Amos and Andy, the epitome of radio achievement, *ad lib*, their way harmlessly but aimlessly into six-figured salaries, and all to what avail? To sell tubes containing precipitated chalk, mild soap, and a dash of peppermint flavoring. But turn the dial where you may, you can never fail to be greeted by the blare of "popular music"—unless a high pressure salesman of the air is wafting adjectives across the ether, adjectives conjured up to create public demand for everything from a land grant to a set of dominoes; adjectives aided by the charm of music; music which may include any sound from the scraping of a razor blade to the bleat of a fire gong, but you know and I know that it is still the same old jazz. We are in danger of having it jump out at us every time we touch a knob on that panel. Our neighbors play it, our brothers and sisters play it, our roommates play it. It is what the public wants.

Let us turn now to examine the standards of journalistic endeavor. A newspaper man on a metropolitan daily was boasting that his paper had a greater circulation than any paper in town. Upon being asked the reason he gave the



JUNIOR-SENIOR PROM OF 1932

stock reply, "We give the public what it wants—sensational stuff." And the extras which flooded the nation on the day of the simultaneous death of Rudolph Valentino and President Elliot of Harvard bear him out. Rudy died in a blaze of glory. A banner across the front page three inches high proclaimed his passing. Columns and columns described in minute detail the life and loves of the nation's idol, while Charles W. Elliot passed from this vale of tears with a two-inch article in one corner of the same front page.

I know what you are asking. You are asking, "What of those finer examples of journalism?" Friends, that is the tragedy. The New York daily which is recognized as setting the standard of American journalism ranks ninth in circulation. The first ranking paper is a tabloid. * * * * *

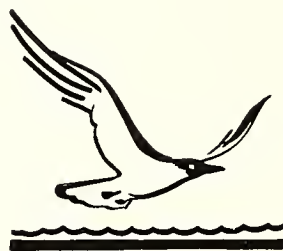
With such conditions, only a nation of Pollyannas could pride themselves on their press. Sad as it seems, the highest salaried editor, the most widely read columnist, the best known journalist in the world today, still believes that the United States can remain isolated from the rest of the world. But the public believes it, too, so he is safe. He gives the public what it wants.

Facing the situation thus, we find but little comfort in today's use of our agencies for the dissemination of ideas, in spite of our immense pride in their technical progress. What does the morrow hold for us? More mechanical progress? Yes. Tomorrow the cumulative value of all these three, the influence of motion pictures, of radio, and of newspapers, will be combined in the single medium of television. But the same hands which control the present instruments appear to be falling heir to television, and the self-same policy of following the line of least resistance and giving the public what it wants will prevail unless wise men intervene.

Why are we running like squirrels in a wheel, getting better and better at going nowhere? How rid ourselves of the paradox of keeping people continually dissatisfied by giving them what they want? The paradox arises directly from the lack of the vision of leadership. It is the old problem of the politician versus the statesman, transplanted. Energetic, efficient though the present executives may be, they have an eye only for the road of least resistance. Powerful though their appeals to humanity, they are appeals only to the common mind.

We common folk admit that we are human; we hate to get up in the morning; we shrink from a new idea, but we develop only as we are stimulated. We are getting along on trash and blare and prejudice, but repressed inside us is a desire to move upward. Those who know us say we have a noble nature beneath our homeliness, although those who serve us touch only our transient desires.

You of the intelligentsia who have the spark of leadership in your eye, listen. Can't you hear it? Above the director's curt command, above the tinny belch of the radio, above the roaring pulse of the press—a trumpet's melody. Old is the challenge but clear the note. The clarion voice of a discouraged humanity sends forth its call, "Give us leaders."

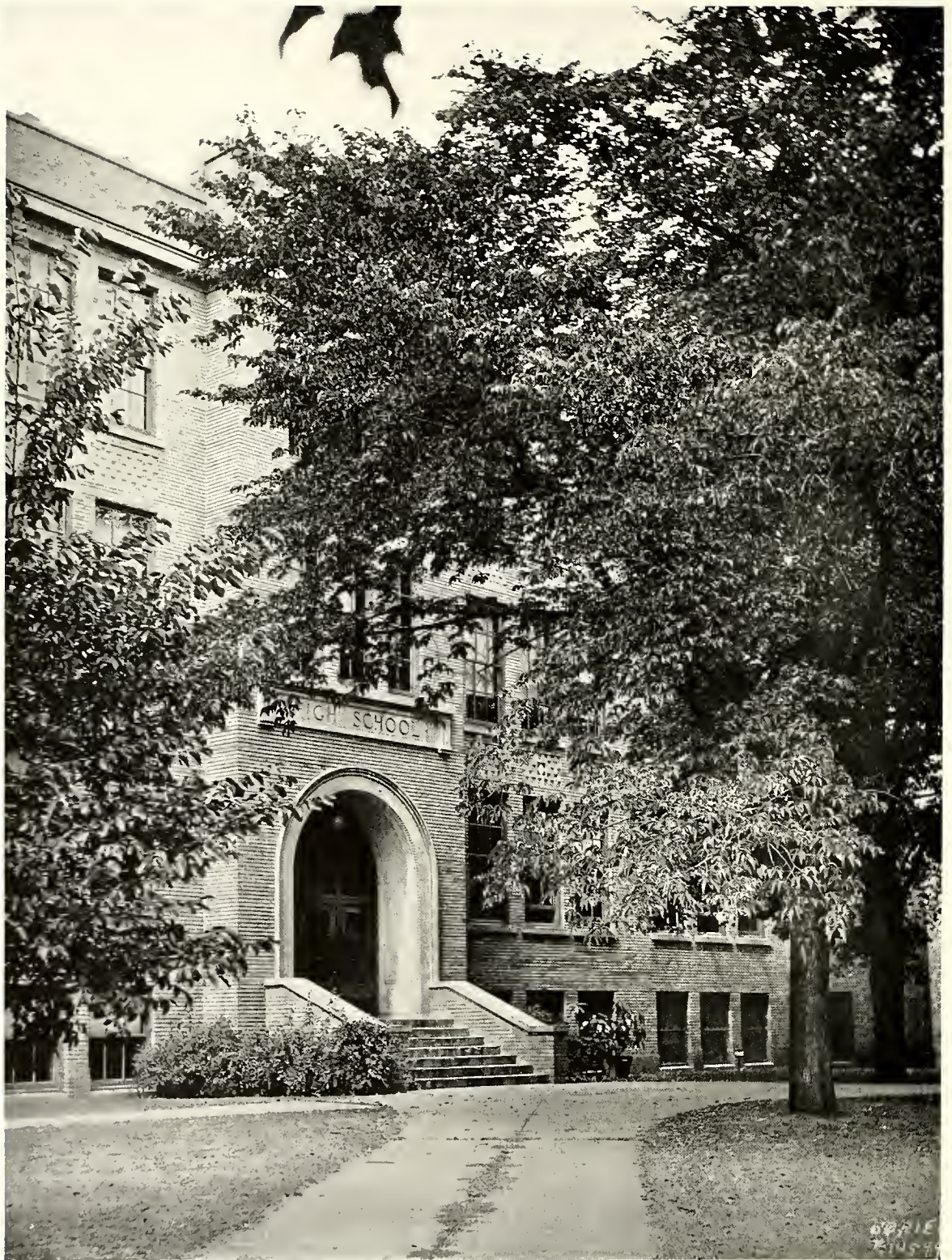


IN MEMORIAM

Muriel Loll Class of 1934

John Wandschneider . . . Class of 1933

WAUKESHA HIGH SCHOOL



CHAPTER SEVEN

Faculty



HIS final chapter is illustrated by informal pictures of faculty members. The essays are written by faculty members; Dr. Everett Dean Martin, a famous educator; Miss Frances Crane, an alumna; and the poem, "Broadcast WHA," is by Mr. Leonard of Madison.

What Many Nationalities Mean to W. H. S.

J. E. WORTHINGTON

Many of the characteristics of the Waukesha High School are typical of those of the United States. As a whole this is more true of Waukesha than of a number of our neighboring high schools, for in a larger sense our student body includes people of many types, of many nationalities, and of every social and economic strata. If the United States makes permanent contributions to the civilization of the world—and it will—it will be because, as a result of the blending of every race and of every nationality, a new race has been formed. America's success of today and its hope for the future rests upon this blending. So, likewise, the achievements of the Waukesha High School result from its getting elements of strength from every nationality, of which its student body is made up.

When I first thought of this article, I intended to call attention to the strong characteristics of various people and show that these did contribute to the success of our school, but if I did this I would get myself into trouble. For example, I might call attention to the physical courage that makes the Irish great fighters, and show that in the past this has been a factor of our success in football, but the Italian members of our teams might ask, "What's wrong with our fighting ability?" and I would have to answer, "Not a thing." Or I might call attention to the stolid intellectuality of the Germans and infer that some of our "A's" are due to this factor, but our Welsh students might justly raise the question, "Do we not get just as large a proportion of A's?"

So I think I had better deal with generalities. This mixture of nationalities as we have it, makes our high school not only a representative school but also

MR. J. E. WORTHINGTON

Principal of
Waukesha High School.
and his daughter,
Miss Juanita Worthington,
Instructor of Science

Under the leadership of Mr. Worthington, the Waukesha High School during the last 14 years, has developed cooperative student government and a guidance program which helps the students to choose their course of study and their vocation upon graduation. The new Junior High School was organized by Mr. Worthington. He is a graduate of Valparaiso University and Chicago University, and he has done graduate work at Columbia University. In 1930 he was president of the Southern Wisconsin Teachers' Association.



representative of the entire country. It makes our high school unquestionably the most democratic organization in the city, almost entirely free of racial and national prejudices. To prove this, one would need only to make a list of the past-presidents and other past officers of the student councils, and of former captains of our teams.

This blending of many nationalities and many types of people has made the Waukesha High School a high school for everybody. In the last analysis this is what we wish. Sometimes we long for greater academic prowess which could come only as the result of eliminating many non-scholars. But it is better as it is: that we have a high school where non-scholars can find something to interest them in the vocations, in music, in art, or even in physical education.

And, finally, this having a high school with everybody in it, tends towards a well-balanced school. Our school is strong in athletics, in music—vocal and instrumental—in the records made by its graduates in college and in many other ways. This, I think, is better than to stand only for academic culture. I would rather be principal of a school strong in many things, than to be principal of a school champion in one, and weak in all others.



The Higher Schools of Germany

DR. G. O. BANTING

There are few more interesting pages of recent history than those that tell of the re-birth of education in the new German Republic. In no other field is the native vigor and resourcefulness of this great people more plainly manifest than in their well planned and successful attempt, in the face of almost unparalleled difficulties, to lay the foundation of a democratic school system on which to build a new social order.

One of the most striking phases of this great movement is the part taken in it by the students of the Higher Schools of Germany. Even before the World War the young people of Germany were in rebellion against the formal classical curriculum and militaristic character of the organization and the instruction in the schools of the Empire. Since the institution of the Republic the so-called Youth Movement has assumed great proportions and the young manhood and womanhood of the Fatherland are thinking and acting for themselves, and, best of all, thinking and acting wisely and well. The most hopeful feature in the political and industrial chaos that seems to reign in Central Europe, the one light amidst the prevailing gloom, is this growing impulse, not only political and social but moral and spiritual as well, that is possessing and controlling the student life of the nation.

This attitude gives to the German Higher Schools and what is going on in them a world-wide significance. Always efficient and splendidly organized, the secondary school system of Germany, under the new Republic, is putting on the garment of democracy in a manner characteristic of the adaptability of the German race.



DR. G. O. BANTING
Superintendent
of Waukesha Schools

Mr. Banting, who was born in Canada and received his early education there, has for some years been one of the foremost men in the field of secondary education in the United States. He has been Superintendent of Waukesha schools for 12 years, and has been awarded an honorary doctorate from Carroll College. He has written essays which have appeared in various educational journals, and he is co-author of the "Triangle Arithmetic Series."

Retaining much of the old form and organization, there has been evolved, especially in the boys' higher schools in Prussia, a new philosophy, new ideals, and a new technique of instruction. They are experimenting with new curricula and, in less than fifteen years of development, have put into practical operation plans and principles of which we in America are still merely dreaming.

The public secondary schools are mainly attended by boys of the middle classes, though the proportion of children of workers has greatly increased since the war. (The provision for the education of girls is still far from adequate.) The boy of ten, having previously attended a four years' course in a primary school, enters the Higher School for a nine years' course of study, graduating at the age of nineteen. The course roughly conforms to our Junior-Senior High School course, begun, however, in the sixth grade and extended so as to include two years of college work.

One peculiar feature, characteristic, also, of the high schools of the Empire, is the existence of several well differentiated types of schools. In large cities of our state like Milwaukee, the various high schools closely resemble each other in both curriculum and in methods of instruction. In a great German city there will be at least four kinds of secondary schools; the Gymnasium with a classical curriculum, the semi-classical Realgymnasium, the modern language school, the Ober-Real-schule, and the newly organized Deutsche Oberschule. A student wishing a classic education selects the Gymnasium, wishing a highly modern scientific training he will select the Oberschule.

It is, of course, impossible in a brief article to describe in any detail the organization or instruction. The curriculum is not greatly different from ours, the periods of study are forty-five minutes in length. There are Saturday morning sessions, but Wednesday afternoon is a holiday. The student goes from one recitation to another, there being practically no study periods during the day.

The central aims of the schools are stated to be: first, the development of the personality of the individual; second, the bringing up of actively, not passively, loyal citizens of the Republic with faith in democratic ideals and a firm determination to take part in public affairs; third, the maintenance of a strongly united Germany, not by the might of arms but on the basis of a deep, broad understanding of the ideals and spirit of the Republic.

Besides these aims or purposes the Germans emphasize three new principles on which the instruction is based: first, Freedom, called in German, "Arbeitsunterricht." The ideal

ELEANOR WIESE
Instructor
in German

Miss Wiese, a graduate of the German Department of the University of Wisconsin, has developed the German course until it has become the most popular foreign language course in High School.

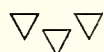


dominates the recitation, the pupil—not the teacher—is the active agent in the situation. He not only is free to express himself, but free, also, to find his own pathway even at the risk of going astray. The second principle is that of concentration, “Konzentration,” which implies an inherent unity in all the subjects of the curriculum. The pupils must understand what it is all about, catch the underlying meaning of his course of study, and link the various subjects round a central purpose which is German Culture. He must still be able to answer the question of “What is the German Fatherland?” in the old way—

“Where'er resounds the German tongue,
Where'er its hymns to God are sung,
That is the land,
Brave German, that thy Fatherland.”

Third, the subjects of the curriculum must not be studied superficially, the student must try to look beneath the surface to do some real philosophic thinking regarding their meaning and import.

The students of the German Higher Schools have a vital program and a real challenge in their school life. Americans can still go to Germany for inspiration and intellectual stimulation, and if stability ever comes in the political and industrial spheres of Central Europe, we can expect great things from the youth of our new sister Republic so closely allied to us in blood, tradition, and spirit.



Our Modern Renaissance

FRANCES CRANE

The Art which is growing out of the soil of a New Country cannot take root in the traditions of the Old World. Although all art has a human universal value, each cycle must revolve around value, each cycle must revolve around its individual expression—its own production.

We have arrived at a point of departure from the art of antiquity. The New Creation, the New Art, is moving onward in a manner justly comparable to the first stirrings which were felt in the famous Re-birth of Art or Renaissance in Europe long ago. While our mediums of expression still remain the same, what a mass of vital energy is to be noticed in the representation of this, the Machine Age.

Most advanced of all present progress is the architecture of Manhattan. And within these majestic buildings the picture of our civilization today is being indelibly recorded on the walls. The highest, the purest and strongest form of painting is the mural. It is at one with all the other arts.

Public taste is an extremely important factor because bad taste stamps our industrial production of esthetic quality. This standard of taste can be raised and developed by works of art. A need for an art which is pure, precise, pro-

foundly human, and clarified as to its purpose, is being met in mural decoration. This serves to establish a daily contact with the worker who has no time to seek out for himself the museums and exhibitions. The more useful a work of art is, the more humble, the more beautiful and pure it becomes.

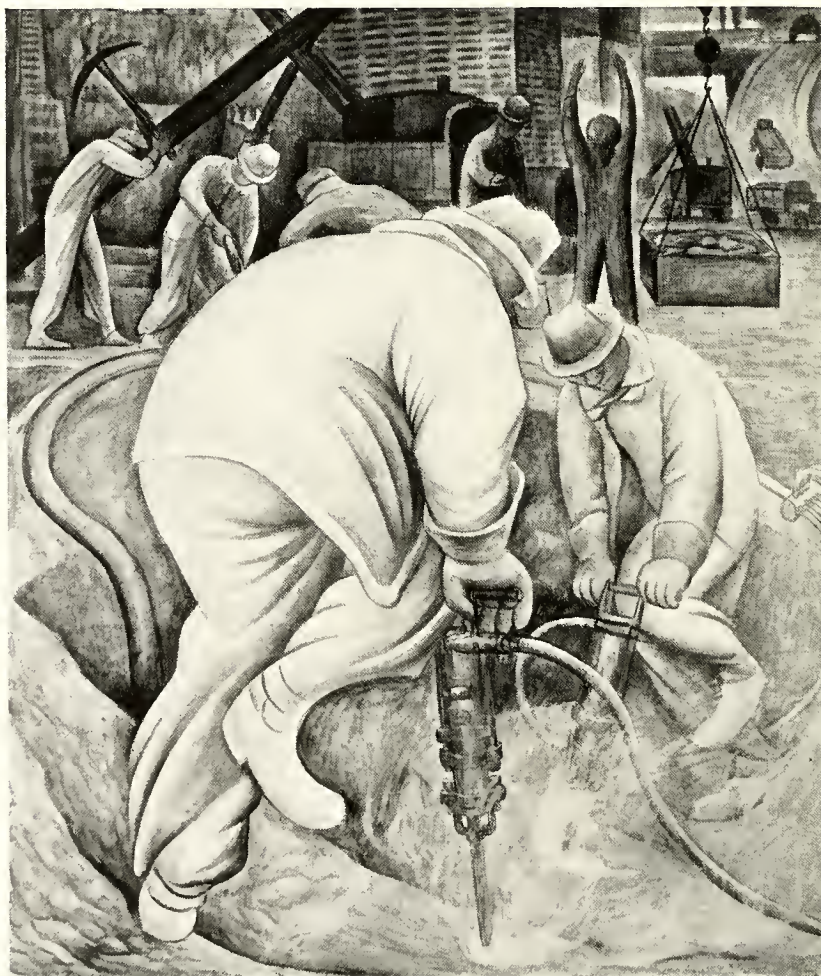
It is impossible to contemplate this aspect of art without turning to Mexico, because it is there that wall paintings on a large scale have received their first modern impetus. The two Mexicans whose names are inevitably associated with this are Rivera and Orozco. Their achievements have been a subject of international acclaim. The manner in which picturesque life in present-day Mexico has been recorded serves as a basis and inspiration to similar efforts in America.

Through the untiring labor of these two artists a new interest in the development of art has awakened in Mexico. Creativeness is guided and encouraged in the children at a very early age. Their response to this in the elementary schools is remarkable. A more logical and effective method of achieving the necessary interest and appreciation of art could not be developed. Such stimulating activity relatively so near at hand, should not be ignored. Everyone is fascinated with a picture in the making and the artist who paints it. Art is not for a chosen few, but for all.

Miss Crane, a W. H. S. graduate of 1926, attended Carroll College and studied art at the Parsons School, New York City, and at the New York School of Applied Arts, Paris. At present she is living in New York.

PNEUMATIC DRILLING
(Courtesy of Museum of Modern Art, New York)

This fresco, by Diego Rivera, is representative of modern art. Rivera's work is not symbolic; it is legible. And its speech is a speech equally comprehensible to the Indians of Morelos and the industrialists of New York.



A Liberal Education

EVERETT DEAN MARTIN

If you go back in history to the seventeenth and eighteenth centuries, particularly in England and to some extent on the Continent, you will find that people had a pretty definite idea of what they meant by a liberal education. To be very brief, it was the training of the gentleman and the scholar. Its aim was to create an intellectual leadership in the community. Its purpose was to equip a group of privileged leaders with a sense of values derived from the experiences of the ages, so that they could have a yes and no in their lives, so that they could prefer something, and, knowing what to prefer because they had lived in the presence of things that were preferable, give a tone and meaning to their age.

Education was confined to the few and that few felt a certain social responsibility for the values of civilization that had been committed into the hands of their generation. What they decided has been vindicated very largely in experience. Sometimes their view of life was narrow; sometimes it was bigoted; sometimes it was intolerant; but on the whole, such light and continuity of culture as has been given to us by those centuries is the achievement of a minority of people trained in the wisdom of our Western cultural tradition. These people lifted the life of their age out of the mud. Their existence in society kept it from going back into barbarism. They made a difference between higher men and lower men, and between all men and animals. They were the arbiters of value of their day, and it must be said that the works of art they preferred are now generally accepted as



MR. SAUBERT
AND HIS DAUGHTER,
MARY LEE

Coach Lee Saubert's record in Waukesha is enviable. During his twelve years as athletic director he has developed six championship football teams, five championship basketball teams, seven championship volleyball teams, and two championship track teams. In Mr. Saubert's opinion, Paul Martin, '23, is the greatest athlete Waukesha High has produced, and John Golemeske is the outstanding athlete in school this year. The only athlete from the school to play on one of the Big Ten teams is Frank Bucci, of the University of Wisconsin football team.

Mr. Saubert is a graduate of La Crosse Normal. During the war he served overseas as a non-commissioned officer of a machine gun corps.

preferable: that the books they read are now classics; and that on the whole their decisions were motivated by an intelligent understanding of the broadest human experience and the desire for excellence.

A hundred years ago, after the revolutions of the eighteenth century, the humanitarians, the followers of Rousseau and Pestalozzi and, in our country, Horace Mann, had a great dream, and their dream was that if only the rank and file of humanity could be trained in the way that the privileged few had been trained, that perhaps all mankind might in some way share in our cultural inheritance. It was felt that education was a vested interest, that it was a privilege, that in some way the masses of mankind were hungry for it, but the barriers of class and of economic opportunity had kept the great rank and file of mankind in ignorance. Therefore, if only these barriers could be broken down and the rank and file of humanity be initiated into the wisdom of the ages, a cultural millenium would come among us. No longer was the mass of mankind, therefore, to be guided by its passion, or as Hume said in the eighteenth century, given over to "enthusiasm." It was to live according to right reason; its ideal was to become Aristotle's magnanimous man, self disciplined, unambitious, concerned

chiefly with an inner valuation of experience, and following reason to the old golden mean.

The notion was therefore democratic in the sense that it held that the educational privileges should be given to all men. Men of Horace Mann's generation never doubted at all that if education were made free to all men, mankind would gratefully accept it; all you needed to do was to teach the



JOHN F. JONES

Instructor of Agriculture, and his children, Jack Mason, Ralph Burton, and Ruth Harriet. Mr. Jones helps students with special project work during the summer as well as having regular classes during the school year. He is a graduate of the U. of W. agriculture course and of the rural economics course of the A. E. F. University of Allery, France.



MRS. MARY TUOHY RYAN
ON HER FAVORITE MOUNT, DIANA

During the last few years Mrs. Ryan has built up the High School Library and encouraged both students and teachers to take advantage of its excellent facilities for study and research. Among other things she organized the Library Round Table. Mrs. Ryan is now living in Madison.

masses to read, and, behold, they would carry the Greek dramatists in their pockets to their work; they would pour over the wisdom of an Aristotle or a Montaigne. Somehow, associating with the richest experience and finest minds of all times, the masses of mankind would catch that cultural spirit and make it live in their day.

It is a presumption on my part to suggest what a philosophy of education really might be. But, after all, it is an old, old story. Other ages who had greater continuity with their historic past, whose leadership was more continuous, who had not merely raised up a mass through the power of numbers and economic opportunity, such as we have in America, from a class that has been disinherited culturally—these other ages had a pretty unanimous agreement as to the kind of person an educated person ought to be.

You get it in the parable of the cave by Plato. The rank and file of mankind are in an underground passage and they are chained so they can see only the shadows moving on the wall. They have never seen moving objects and therefore they think the shadows are reality, until finally someone breaks his chains and rises to the upper world and sees reality. He comes back after his moment of blindness to tell his fellowmen that this world his neighbors think is a real world is only a world of shadows, of chimeras; that the world of herd opinion is not reality. You remember what Plato says they did to him because he could no longer measure shadows as well as they could, having had his eyes blinded by the

sun. They passed a law that no one should ever again turn his eyes to the sun on penalty of death.

The educated person doesn't think just like the crowd man only more so. He thinks differently. He plays a different game. He necessarily would shock and pain the crowd man if the latter understood that the whole thought process is different. The educated mind is one which takes a critical attitude toward fundamentals as opposed to the opinionated attitude of the ordinary man. Ignorance is opinionated. I used to think that

MISS DICKIE AND SOME OF HER SCIENCE STUDENTS

Perhaps no teacher has contributed more to the building of character among the Waukesha boys and girls than has Miss Dickie. The work which she most enjoys is advising the country students who enter the Waukesha High School as freshmen. She is held in affectionate esteem by all Waukesha people interested in education.



ignorance was an innocent vacuum just longing to be filled with truth! I have been a public educator for many years and I have revised that judgment. The average man usually has about one idea. If he ever gets that idea into his head, he uses it as a dog to run out and bark at other ideas and scare them away. The average man uses his sublimities and his generalizations as devices to inflate his own ego. He is ashamed to admit that he was ever wrong because then he

has to admit that he was inferior in that respect and that hurts his ego feeling. Therefore, you cannot make him admit that he was ever mistaken. So the average man is obsessed with the delusion of infallibility which prevents his learning. No one can be really educated until he somehow wins a victory over something in his own heart and gets the better of that infantile ego. That is essential in any educated life.

Beyond the will to believe, there must be, first of all, the will to doubt. He who has no doubts can never be educated. Education does not try to create the believer; it strives to create the understander. It is more important to understand than it is to believe. Belief will take care of itself. If you don't understand, your beliefs are of little value anyway.

There is one other point. The educated man's philosophy, to my mind, is strictly non-utilitarian. Aristotle said education is for leisure. We have had so much education for work that I think it is time that we saw where this thing heads in. Education for work alone produces an efficient, high-class, trained animal, who takes his cues exactly in the same way that the trained animal in the circus performs his stunt when his cue is given. We are becoming wonderfully efficient and utterly unreflective as a result of that sort of thing. As a matter of fact, equip unthinking, unreflective, prejudiced men with highly developed skill and technique that our modern methods of teaching can give them, and you are putting dynamite in the hands of children. You are giving them wonderful ability to "put something over" but no sense of what should be put over. You



MR. MIKE ZICK

For five years Mike Zick has guided the Union School children to safety on the corner of Grand and Carroll. With them and with many of the High School students Mike is "ace high."

are doing a thing which is illustrated by a story I got from a friend who went to Chicago on the Twentieth Century Limited. He went out on a fast train and came back on a slow train.

"Why did you do that?" I said.

He said, "We were tearing through Ohio and going at an awful rate at night, and I heard the train rush by stations, and by cars, and sidetracks, and finally I called the porter and I said to him, 'Porter, how long will it take to stop this train, if necessary?' "

" 'Half a mile, Sir.' "

"How far does the headlight show an obstruction?"

" 'Quarter of a mile, Sir,' " said the porter. "I came home on another train."

That is precisely what the world is doing now. We are running a ship, to change the figure, with a set of brilliant engineers and no pilot.

I should prefer education for play. I don't mean play in any sense of a small trick or petty skill. I mean by play something similar to what Confucius said when he is quoted as saying that he wanted the land to be filled with ceremony and music. Ceremony, he said, is form. Aristotle said form is idea. Ceremony gives life its balance, its perspectives, its objectives; it is a discipline; it is one way of relating people to one another by a predictable form of behavior. In one sense, ceremony or form is the basis of most of the meanings of our life, and also, form is absolutely necessary if we are to have any civilization. What we did in the nineteenth century was to throw away all form, and emphasize inspiration, or content, or the Walt Whitman type of spontaneity. We need form as well as content.

Confucius said that by music he meant that song within the soul or something within. Both are necessary. Education makes living itself a game or makes life



CHARLES LOMAS

Mr. Lomas was one of the leading track men at Carroll College in 1929. Since his graduation he has been the track coach at Waukesha High School, and a tenth grade English instructor. He is especially interested in public speaking, and has done some research work on the English ballad.

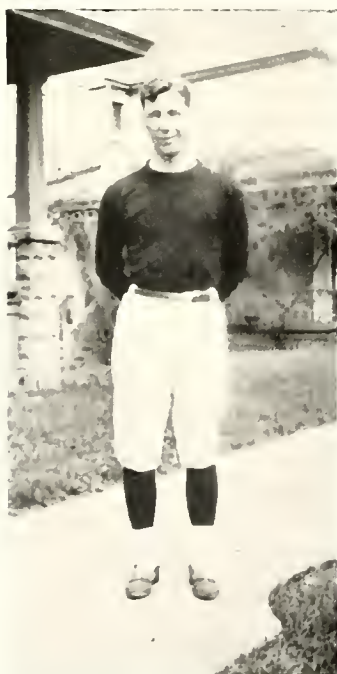
itself an art. All games are small and petty and all art is extraneous and irrelevant unless they grow out of a consciousness that however we organize the meaning of our world, we are playing a certain game with destiny.

Every game man plays is simply the creation of certain human meanings and form that give life significance, and all the significance of life has to be created by mankind in some such way as I have suggested. Our science is really just a game. No one would say that science is a correct picture of ultimate reality. Philosophy is a game. It is a creation of truth, and truth is, after all, a human creation.

I should say the same thing is the case with religion. It is a way of playing a game with eternity and it creates those meanings of life that can be created only in this symbolic way. The trouble with us has been that we have not made our life in this sense an art. We have not the discrimination for it. It seems to me that the American people spend enormous amounts of money to be

WILLIAM WOLF

Besides his official classroom duties as instructor in the Commercial Department, Mr. Wolf is assistant athletic coach, and during the summer is the pitcher for the Waukesha City baseball team



amused just because they don't know how to play, and they don't know how to play because they have isolated play as a special, sequestered thing, lacking the humor or the discrimination to make life itself a game. I just now used the word "discrimination:" sometimes we use the word "taste." Taste is very much the same thing.

I discovered a few years ago in a group of middle-class English something that I think has a psychological bearing on what I am saying. I made the discovery that people who can't cook can't sing. There is a connection. Where we are rushed to achieve end results, we don't hold our spiritual food in our mouths long enough to get the taste. I am sure that dogs who eat with big bites never taste their food, and people who simply rush in, in a utilitarian way, to get some end results, are the people who are rushing through to the end result. They make the winning of the game rather than the game itself the reason for their existence, and they go through life never having lived.

After all, education exists to help us live with right reason, so, as Aristotle said, we can find the good life. I



GEORGE ANDERSON
(Not Richard Dix)

One can easily guess that Mr. Anderson is interested in dramatics and in public speaking since he appears here as a cowboy of a Chippewa Falls show. Mr. Anderson is chairman of the Speech Department.

don't believe we can educate everybody. But I am pretty sure if all the educational agencies concerned with adults could keep the values of living in mind, then no matter what utilitarian results we strive for, we shall develop key persons who will make not only a difference in the preferences of the rank and file, but will ultimately modify our whole social and public life.

I am not a Catholic at all, but there is one thing about the Catholic Church that has always tremendously interested me. If you were to say to the Catholic Church in the Middle Ages, "Show me your works; tell me why you exist," it wouldn't have said, "We put sewers down the main streets," or, "We have bath rooms in every working man's home," or, "We have lifted the multitude a millionth of an inch in a thousand years." It would have said, "Look at our saints." One saint in an age can make the whole life of that age qualitatively different. In other words, one saint is enough to redeem a whole age of men.

When everyone "goes in" for wisdom in the way men once went in for glory of war or pious sainthood, I believe that for the first time in modern history we

MRS. HARKNESS
AT HER FAVORITE SPORT

The first teacher of journalism in High School and faculty adviser for the Cardinal Star for the last eight years. Mrs. Harkness has been chairman of the English Department for some years. Under her supervision the 9B Grammar Course has been instituted and instruction in the English Department has been organized on the unit plan.



shall begin to be civilized. In a sense I believe there always has been a kind of psychological class struggle running through the ages, and people of all economic groups and all stages and conditions of society will respond to the call of civilization, if the call is clear and is made by someone who himself understands what civilization is.

If Socrates or Aristotle or Montaigne or Emerson or William James could meet, as Santayana writes of them, in some limbo, different as they all would be, I believe there would be a common quality. I believe they would have more in common with one another than they would each have with the herd men of their own age or their own country. To help create a civilization in which a Socrates or a Cicero can be at home is the air of a liberal education.

Everett Dean Martin was born in Jacksonville, Illinois, and was graduated from McCormick Theological Seminary in 1907.

He served as a minister in several churches, and then became known as a writer and a lecturer. He has written essays on philosophical subjects, such as, "The Meaning of a Liberal Education," which was first delivered in 1929 before the American Library Association in Washington, D. C., and more recently before the Southern Wisconsin Teachers' Convention in 1931, in Madison. He is director of The People's Institute of New York City, and he is a member on the Board of Control of the New School for Social Research, New York City.

Broadcast WHA

A POEM BY WILLIAM ELLERY LEONARD

This broadcast comes to you tonight
From Madison, lake-bound, moon-bright,
Our valley cloven with lanes of light.

You've heard Pope, King, and martial Chief
(Between jest, slogan, jazz, and brief)
Before the microphones of grief,—

From capitols, with tower and wire
Swaying, in frost or sea-wind, higher,
With wave-lengths timed to fiercer fire;

But we, an inland folk, rejoice
In this old speaker of our choice
(No Advertiser pays his voice),—

A voice, whose sky-electric dower
Gives our low station mountain-power:
Goethe of Weimar has the hour.

* * * *

Americans, this town from which I'm speaking
Is not so strange, for earth is still my home;
And here men solve that Nature I was seeking
In Weimar once and on my way to Rome:
Bones, colors, clouds, and winds below them shrieking
And how the rose-tree rises from the loam . . .
Here girlhood too by wood and water lingers,
And here old age sits long with restless fingers.

And here men track the arts, the earlier, later
(Temple and spire, gold, blue, and red, and white,
And laws whereby the great becomes the greater),
Compassing west and east, in shade or light;
Here too my own art, lover more than hater,
On kindred after-voices echoes right . . .
Yet whatso art may make or science track,
Youth still looks forward and old age looks back.

America, all continents and nations,
The time, this hundredth year, is not so strange:
Though now it knows the starlight's own vibrations,
And gives through clouds and under seas to range,
And re-dates man, his islands, caves, and stations,
Yet this was all in my long view of change . . .
And howso vast the world, and mind how clever,
Love still is love, and death is death forever.

Life still is life; salvation's still by striving,
Whether we win or lose the treasure sought;
And worth, its meaning still from life deriving,
Can neither be inherited nor bought:
Courage and kindness, grace and goodness, hiving
Experience still, as zest transfigures "Ought" . . .
Old matter, in all sacred-books and ages;
And if for this you count me with the sages,

It's not for this as thought, but this as vision,
Vision and music for men's eyes and ears;
On two estates I carved Life's high commission,
And in two forms the incarnate thought appears
(Divided, but in source without division):
I mean in art and in my eighty years . . .
The mills from uplands to the seaboard grind;
My goal is still the good of all mankind.

* * * *

We buy one minute more: give *it*
To silence . . . whether where you sit
The sun is up or lamp is lit:

* * * * *

This broadcast came from Madison;
But your announcer, friends, is one
Whose name won't matter . . . done is done.

William Ellery Leonard, a professor at the University of Wisconsin since 1926, was born in Plainfield, New Jersey, and received his A. B. degree from the Boston University. In 1904 he received his Ph. D. from Columbia University. Mr. Leonard is well known for his literature and philology courses. "Two Lives" is his outstanding poetical work. This is a sonnet sequence and is autobiographical. "Broadcast WHA" was written for the Goethe Centenary Convocation at the University of Wisconsin, March 22, 1932. The poem is reprinted in the Year-book with Mr. Leonard's permission.

Dear Marg - You are another reason
why I dearly love Waukesha.
Sueb.
Norm Kronich

The Staff

The work on this year's Annual presented such interesting and worthwhile educational opportunities for those who took part in its production that an acknowledgment of their aid is scarcely necessary. The choosing of the paintings and pictures of sculpturing by famous artists, found between the chapters, gave those interested in art an opportunity to study and decide what pictures were best for various chapters. Essays contained in "Creation's Heir" required much research of subjects, very worthy of thought, and which would have been neglected had the students not written them up for the book. For purposes of record and general information, a brief summary of the organizers is as follows.

Due to the irregular make-up of "Creation's Heir," the staff which was chosen at the beginning of the year was not followed and many of the members' duties were changed and appropriate titles given to them.

There were two main divisions in the managing of the affairs. The editorial part was in charge of Miss Grubb. The selection of works of art and the foreign letters was in charge of Floyd Lounsbury, the Theme Editor; he was aided by Hugh Hulburt and Barbara Gregory. This was an interesting department, for it was necessary to send and receive letters from foreign countries.

The staff wishes to thank the French, German, and Spanish classes for their cooperation in translating our letters.

Many thanks are due to the contributors of themes, among whom are two alumni of Waukesha High, Wilbur Reimer and Frances Crane.

Bessie Goldsmith was Organization Editor; this job has many departments, with each having its own leader. Boys' athletics was headed by Angus McDougall, girls' athletics by Margaret Roberts; Betty Schroeder and Ben Bugbee had charge of the Junior High girls' and boys' affairs, respectively. Both of the above had other students on their committee who helped them.

Emma Perren was elected Senior Editor by the Senior Class, and with her committee

ARTHUR RAHN

Mr. Rahn came to Waukesha High School as Biology teacher and assistant football coach. He is now Vice-Principal of the Junior High School, and among other things he has the organizing of all the boys' club work in Junior High School. He is a graduate of Carroll College.





MR. AND MRS. PANELLA
AND THEIR DAUGHTER,
BETTY

Since his graduation from Carroll nine years ago, Mr. Panella has been an instructor of Social Sciences and Spanish in Waukesha High School. For the past few years he has done much in vocational guidance and he has been very influential in helping the Italians obtain their American citizenship papers. He is president of the Waukesha Teachers' Association. Mr. Panella is popularly known as "Nick."

of Gladys Klussendorf, Martha McNaught, and Clifford Thompson, she organized the write-ups and pictures of the Seniors.

The last chapter was in charge of Fred Wendt, assisted by Frances Hoeveler and Ben Bugbee. The photographs of our faculty are the artistry of Clifford O'Brien.

Having received all this material from these people, the adviser, Miss Grubb, and the editor, Robert Crump, arranged it and made it ready for the printer.

The articles which appeared in the "Cardinal Star," some weeks prior to the distribution of the books, were written by Ray Owens for publicity purposes.

Miss Friday was the adviser for the business department, which includes the financial affairs. Gertrude Granicher was elected to take care of this part. She was assisted by a large committee to distribute the books. All copy printed in the book was typed for the printer by Josephine Welch, Secretary, with the aid of June Wakeman and Verna Houser.

Frank Italiano did many of the uninteresting duties such as running errands, but also did much in securing communication with foreign men.

Dear Marg,
Don't forget
the yearbook
we have
at the
place
can go
Luck!
Alice



Dear Marg,
Remember Chemistry
class - your friend & classmate
"Bob" Schroeder

Dear Marg,
Don't forget the yearbook
we have at North Prairie
what
future

Dear Marjorie:

An annual just isn't the place
to express your personal opinions
but I want you to know
that I think you're a real pal, a
real friend, and a good scout. I hope
that by this time you are able
to pick out of the things I say those
that I really mean and those I
don't. Thanks for the many times
you've helped me this year. I don't
have to say, I know you'll have a
happy summer. Ever, your well wisher.

Bessie

Dear Marjorie
I'm having a good
time with you in French this
year. I hope you will be in
French class next year.
Duffy

Hope to see you in French
club next year
Chet
Hester

Dear Marjorie:
We haven't seen such good
friends this year - but next
year -
Good luck -
Dixie Ward

Well English
is almost over and I
am very sorry. Hope
I shall see you later
next year.

Good luck

"-22-77"

Dear Marjorie
Don't forget the time
we had fun at school
and from -
your friend
Duffy

To a hobby
 Pal - I hav'nt known
 Long but hope to know
 better Mary Anna White

I surely hope
 you are not mad at
 me yet. Good luck
 Charley
 Price

Dear Margie -
 I'm glad my last name
 begins with "M" for I've
 sat near you and made
 a wonderful friend -
 Pauline Ferrara (33)

Don't forget the
 Solid Geometry class.
 Hope I'm in some of your
 classes next year.
 Malwyna Mavis
 "33"

Dear Margie:
 Best wishes for
 success. I hope I
 shall see you
 often even though
 we won't be in school
 together forever.

Dear Margie
 I hope I see
 you more next
 year. Be good.
 to Margie
 second year
 in section 34
 American School

Dear Margie
 I hope you find
 all these in Chemistry class.
 I said something
 to you in
 English class.

I hope you
 are not too
 busy with
 your work
 to write
 to me.
 I am
 your
 friend
 John
 34

Dear Margie
 I hope you
 are not too
 busy with
 your work
 to write
 to me.
 I am
 your
 friend
 John
 34

Dear Mary:
 The last time I saw you was
 at the time you were
 in the hospital.

Dear Mary:
 The last time I saw you was
 at the time you were
 in the hospital.

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 at the time you were
 in the hospital.

Dear Mary:
 The last time I saw you was
 at the time you were
 in the hospital.

Dear Mary,
 I think we'll
 see you that day
 off from Kew
 Mary

Margie,
 please accept my best
 wishes for luck, success
 happiness

Lyf Williamson

Dear Mary
 I remember the
 night you saw your
 brother. (M. J.)
 I hope you are
 well. I hope you
 are happy.

Margie:

I hope you have a
 great summer vacation.
 I told Margie I would
 see you when I come to Kelso
 I might see you to.

Remember our
 sixth period English
 class and especially
 the days before the
 prom.
 Love,
 M. J. J.

Margie:

It's been great to go to
 school and know people in you
 at the all most speaking to
 consider a real friend. I hope
 you are well and happy.

Dear Mary:
 The last time I saw you was
 at the time you were
 in the hospital.

Lyf Williamson

Dear Mary:
And hopes
wishing you luck
and success all through
your life. Don't forget the
"room".
Linda Cohen

Dear Mary:-
Don't forget all
the fun we had in
second period study hall -
hope I see you some time
this summer -
Anna Bell Thomas

Dear Mary:

I first saw you
in Jr. High. I knew
you very little. But
as time passed I
have come to know
you pretty well.
Hope I will be in
a class with you
next year. Good luck
Jimmy
"33"

Dear Mary
Please forgive me
or I'll break my heart
Best of luck
your pal
"and"

Dear Mary
Have a good time
this summer. I hope
I can see you.
I am see you.

Dear Mary,
I hope I don't
forget
you. Love
and luck
Lilly

Dear Margy.

Remember
Chemistry class &
the fun we had in
school

Eddie Zillmer
Sussex '32

Dear Mary
remember our case
it was all right at that
wasn't it, I still like
you very much
"Hally Dines"
"33"

Dear Majorie
I'll always be deeply
interested to hear from you
and thank you for the only
Best of luck
Roy Toben
always

Dear Marjorie:
I am glad we
shared a locker
together & hope we
will next year.
Alice Emery.

I don't know
what to say so
I will write my
name.
Alvin Beecher

I send Marjorie, I'm
 sure, hoping that
 she will never have to
 patch things up again,
 Marjorie, for it would be
 too bad if you and Glenn
 broke up. I'm hoping that
 you come and see me this
 summer, so I will love
 you. I am.

Dear Marjorie -
Best wishes to one of
the nicest girls I
know. Love
Marcelle
Abene

Charlie Mathis
"Budi" Dunn

Dear Margie:
I enjoyed
being in your
Gym class.
Get back soon.

you
 sure
 new
 girl
 front
 Chemistry
 "

Dear Margarie:
 Somebody else started
 here, but I'll make
 use of the beginning.
 I'll always remember
 you as one "from Delofield."

Dearest Margie:
 I just want
 this little spot
 to plant a keener
 forget-me-not.
 Don't forget the
 parties we've seen
 together and what
 you and Marion
 were doing at
 Evans' and especially
 the new year party
 Jan 1 '34"

Dear Margarie
 I am very glad that
 I have known, and I
 wish you all the luck
 in the world.

Anthony George

Even if you did
 swipe my boy-friend you
 a good pal of mine. Best of
 Luck, Ellen
 Schlosser.

Dear Margie:
 I'll bet it's my
 fault that you got
 is a girl in there. That
 got one!!
 Love,
 Phronie

lots of luck, have
 a hope you have
 best wishes to
 friend. Coolidge
 Spud '33

Dear Margarie
 maybe I'll have the
 luck next semester of being
 in a class with such a
 smart student. Love,
 Lissen.

I am a very
 happy girl
 and I hope
 you are too.
 Love,
 Phronie

Dear Marge,
 Don't forget all our
 notes that terrible Chem.
 class. I hope the exam
 won't be too hard.
 Jimmie Munsler.

Dear Marge:
 I won't forget one
 of the Delahfield bunch.
 Best of luck
 I think you are
 Bill & Bob

Sorry you
 didn't come out
 for archletics.
 Marge
 Clara Mulfing
 French.

Dear Marge,
 We certainly have
 a brilliant row in French
 here? haven't we? Anyhow
 Best of luck. We all get there.
 Barby
 Betty
 Fords & Chemis

Dear Marge:
 Hope we're in
 some classes together
 next year! Luck!
 Esther Radney

Dear Marge:
 I hope you
 are some
 classes next
 year.
 Ellison

Remember our good
 times as Freshman in
 Algebra especially and
 in Study Hall.
 Making you happy
 and successful.
 (33)
 Fredrick
 Dyger
 (33)

Dear Marge: I'm
a guess I'm
helping you
in some way
anyway
I think you
too -
for
Mar.

Dearest Mary:
Don't forget the promise
you made. I'm look-
ing for the time.

Warren Neff

Dear Mary:
I've not very well
acquainted but I
wish you loads
of luck & success.
Truly Yr.

Dear Mary:
I hope we will be classed
together next year. Lots of luck
and happiness.

Iris
"33"

Dear, Mary
any time you
wound an argument
just come around
"Eddie" Evans

Dear Mary ..
I hope we can
get into some of the
classes next year.

Dear Mary, remember.
Home Room 104.
Harry Klingler.
"33"

Dear Mary
hoping to see
you this summer
Howard Pierner

Sincerely yours
Gretchen U. Carroll

Dear Mary, know
I only thought
you through that
classes to become
better acquainted
next year.
Gene Smith

Margie:
Now Margie
don't forget to come
to our parties this
summer. Lots of luck
to you in everything
you do.
Glad.

Dear Mary:
I hope you
studied the
one

Have a good time
this summer.
Pass all exams.
John Klingler

Dear Mary
Remember me as
a friend in Blankens
Hgt. Lots of luck
Le Roy Gressley

